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Festival and other Notes.

HEREFORD MUSICAL FESTIVAL.

The final meeting of the stewards of the Hereford Musical Festival was held in the Cathedral Library on Saturday afternoon, December 8th. Mr. J. H. Arkwright, who presided, said they were to be heartily congratulated upon the great success of the Festival. The attendances had greatly increased, the numbers being 13,211 against 11,236 at the last Festival. There was also a large increase in the sale of tickets. In 1897 the proceeds were £2,947, and this year £3,241. There was also an increase of about £20 on the sales of books of words. Turning to the local interests, the executive were glad to say that this year they obtained 251 stewards to contribute to the guarantee fund. Their largest previous record was in 1894, when they had 237 stewards. The expenses of the Festival had and would increase. In 1894 the expenses amounted to £3,615, in 1897 to £3,742, and this year £3,908. This increase was due to the larger number of singers engaged. He could not help feeling grieved that they had not a room in Hereford large enough for these performances. He thought that under the special Act of Parliament the county ought to make the room adequate. The executive recommended that a sum of £2 10s. be returned to each steward. This was the largest return they had yet made. They had now in the bank a sum of £917 16s. 8d., arising from the collections and donations since received. They always considered it their duty to provide at the least £1,000 for the fund for widows and orphans of poor clergymen of the diocese. He thought the largest collection ever made was at Worcester, where £1,400 was realised. The average amount returned by the stewards was £200, and if that anticipation was again realised they would be able to add another £200 to the plate collections, making altogether a sum of £1,117 for distribution.

—:O:—

BIRMINGHAM.—The Birmingham Festival Committee have been able to hand upwards of £6,000 out of profits to the General Hospital; a splendid result, upon which all concerned may be congratulated.

—:O:—

GLOUCESTER.—In announcing the arrangements for the Gloucester Festival this year, we explained that two new works, provisionally announced from the pens of Dr. Cowen and Mr. Coleridge Taylor, were dependent upon the question whether those gentlemen could find leisure to complete them. Mr. Taylor has now, as we learn, withdrawn his conditional promise of a new

orchestral composition. He has a great deal of work on hand, and is wise to avoid the common fault of young composers, of attempting to do too much.

—:O:—

LEEDS.—The general committee of the Leeds Festival on Dec 20th, as was anticipated, elected Dr. Stanford as conductor of the Festival next year. Dr. Villiers Stanford is also conductor of the Leeds Philharmonic Society, which provides so many singers for the Leeds chorus. He and Dr. Cowen were chosen three years ago by the committee to replace Sir Arthur Sullivan, in case that eminent musician, whose health was then precarious, should break down.

—:O:—

OXFORD.—"JAMES TAYLOR MEMORIAL."—It is proposed to commemorate the work of Dr. Taylor, late organist of the University of Oxford and New College, by collecting a sum of money which shall be primarily devoted to the foundation of a Memorial Scholarship, to be held for three years, first by his son, Mr. Colin Taylor, at the Royal College of Music. The completion of Mr. Colin Taylor's musical education would, it is felt, be an appropriate way of recognizing the long and useful services rendered by Dr. Taylor both to the University and to New College; and the Royal College of Music has expressed its willingness to co-operate in this plan. A strong committee has been formed consisting of Sir J. Stainer (chairman), Sir H. H. Parry, Dr. Mee, Dr. Harwood, Dr. Iliffe and some dozen others, and it is confidently hoped that a substantial sum will be forthcoming. Subscriptions should be sent to the "Taylor Memorial Fund," at the Old Bank, Oxford.

—:O:—

WORCESTER.—The Musical Society gave Dr. Cowen's cantata, "St. John's Eve," on December 11th, with a miscellaneous selection. The soloists were Miss Alice Phillips, Miss Severn Walker, Mr. G. W. Blandford, and Mr. Henry Brown. Mr. W. Mann Dyson, L.R.A.M., was the able conductor as usual.

—:O:—

DOVER.—"The Messiah" was given on December 5th, by the Choral Union, under the conductorship of Mr. H. J. Taylor, F.R.C.O. The soloists were Madame Carrie Siviter, Miss Lonsdale, Mr. James Gawthorp and Mr. Chilver Wilson. The band and chorus numbered upwards of 160 performers, and the oratorio received a very careful rendition.

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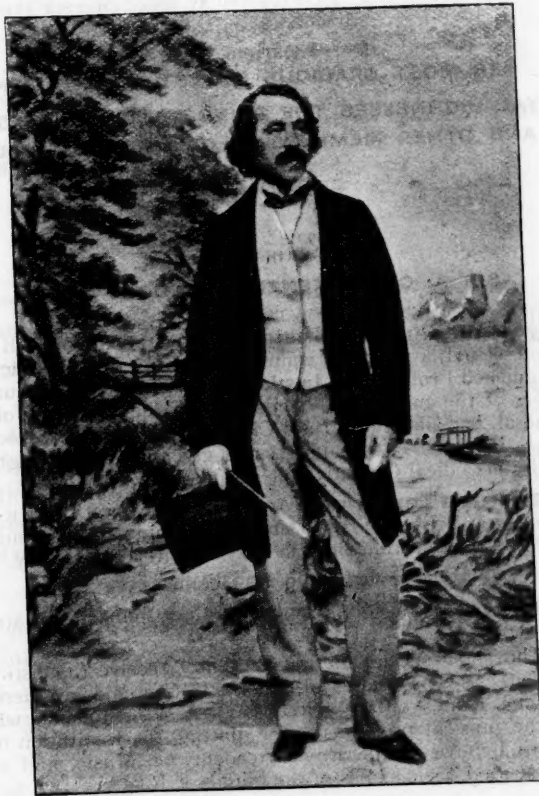
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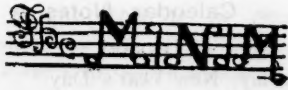
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CHELTENHAM.

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EDITORIAL.

WE wish all our subscribers, readers, and contributors a happy and prosperous New Year, and we hope the same interest will be taken in our Magazine during the present year, the first of the new Century, as during the past seven years of the existence of *The Minim*.

This number of *The Minim* is the second of the new quarterly edition of Volume VIII. We are sorry to find that a very large number of our subscribers and readers overlooked the announcements made that *The Minim* would in future be published as a Quarterly Musical Magazine, and that it would be discontinued as a monthly publication. We are pleased to find that the first number of the new quarterly edition has been received with great satisfaction by our readers.

This number contains a musical supplement, a pianoforte movement “Grief,” the composition of Mr. A. Barclay Jones (published by Messrs. Goodwin and Tabb, 71, Great Queen Street, London, W.C.). It is one of a set of three movements, “Hope,” “Grief,” and “Joy.” They are charming pianoforte pieces, and will be found very useful for teaching purposes.

Back numbers of *The Minim* may be had from *The Minim* offices, or from any book or music seller. The Annual Subscription of the new Quarterly is One Shilling, post free to all parts of the world.

Professional musicians will find *The Minim* of great value as an advertising medium, as it reaches all the principal Conductors, Secretaries, and Musical Societies throughout the United Kingdom; it is posted also to Subscribers in all parts of the world.

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Local Centre and School Theory Papers for 1896-7-8-9, Threepence
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Syllabuses, Forms of Entry, Papers set in previous years, and all
 information can be obtained from the Central Office.

JAMES MUIR, *Secretary*.

Central Office, 32, Maddox Street, London, W.
 January, 1901.

Calendar Notes.

JANUARY.

1st.—Tuesday, New Year's Day.

The Second Number (Volume VIII.) of the New
 Edition of *The Minim*, as a Quarterly
 Musical Magazine, Review and Register
 issued.

6th, 13th, 20th, 27th.—Sundays.

FEBRUARY.

1st.—Friday.

3rd, 10th, 17th, 24th.—Sundays.

20th.—Ash Wednesday.

MARCH.

1st.—Friday.

3rd, 10th, 17th, 24th.—Sundays.

APRIL.

1st.—Monday.

Number Three (Volume VIII.) of the New Quarterly
 Edition of *The Minim* will be published.

Gold Dust.

Avoid a slanderer as you would a scorpion.

—:O:—

Liberality makes friends of enemies; pride
 makes enemies of friends.

—:O:—

Charity is friendship in common, and friend-
 ship is charity enclosed.

—:O:—

One man's fault should be another man's
 lesson.

—:O:—

Almost all occupations are cheered and
 lightened by music.—*Bryant*.

—:O:—

"Bragging" is generally a fool's substitute for
 brains.—*F. C. B.*

—:O:—

We have all to help and be helped through
 life, but noble men prefer to *help* all they can, while
 ignoble men prefer to *be helped* all they can.

—*F. C. B.*

—:O:—

Although "no man can serve *two* masters,"
 still, there are many who court Folly in the by-
 ways, and yet wonder why they cannot walk with
 Wisdom on the high-ways.—*F. C. B.*

The Royal College of Music

(Incorporated by Royal Charter, 1883),

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The next Term begins on January 7th. Entrance Examination, Friday, 4th January.

SIXTEEN FREE OPEN SCHOLARSHIPS will be competed for in January, 1901. Last day for receiving official entry forms, accompanied by stamped certificate of birth, is 31st December.

The next Examination for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1901.

A JUNIOR DEPARTMENT is now open for Pupils up to 16 years of age at Reduced Fees.

Syllabus and Official Entry Forms may be obtained from

FRANK POWNALL, Registrar

John Sims Reeves.

We regret to record the death, on November 25th, of John Sims Reeves, the world-famous tenor, in his 83rd year, born on 26th September, 1818. On another page will be found a portrait taken about 40 years ago when he was making a great sensation as a tenor vocalist at the Triennial Festivals and leading Concerts, Operas, &c. His father, John Reeves, a Staffordshire man, was a band-corporal in the Royal Artillery. Young Reeves had his first musical training from his father, and at the early age of 14 was already organist of North Cray Church. He also played at times the violin, violoncello, oboe, and bassoon. When his adult voice appeared he was seized with a desire to become a public singer, and actually made a début as a baritone in Newcastle (1839) as *Count Rodolpho* in "La Sonnambula." But almost immediately afterwards he commenced study as a tenor under Hobbs and T. Cooke, and took small parts in "Der Freischütz," "King Arthur," and other works at Drury Lane in 1842. Reeves then proceeded to study on the Continent, with Bordogni in Paris, and with Mazzucato in Milan. In Milan he appeared in 1846 in "Lucia," and in the following year won great success in London in the same rôle. As an oratorio singer he first attracted critical attention at the Worcester and Norwich Festivals of 1848 in "Israel" and other works, and in the same autumn season with the Sacred Harmonic Society, in the "Messiah." He made his first appearance at Gloucester Musical Festival in 1850. Thereafter he occupied the foremost position in

England as an oratorio tenor, making brilliant effect with his fine voice and clear delivery in "Samson," "Elijah," "St. Paul," and other oratorios then in the current repertory. The Handel Festival of 1857 was the scene of the culmination of his earlier oratorio triumphs, and from that date until about 1874 he was unrivalled in public favour. Reeves sang at the Birmingham Festivals continuously from 1849 to 1873. His last oratorio at this Festival being Handel's "Judus Maccabæus," and his last Handel Festival appearance was in "Israel," 26th June, 1874. As a ballad singer he will long be remembered by many after his successes in opera and oratorio are forgotten. About 1880 he announced his retirement from public life. His final concert was given in the Albert Hall in 1891, but he has made numerous appearances since at Covent Garden, Queen's Hall, The Empire Theatre, and in the Provinces. Sims Reeves was twice married; his first wife, *née* Emma Lucombe, died on 10th June, 1895, in her 75th year; his second wife, *née* Maud René, who survives him, married him late in the same year, and took part in his later public appearances. Sims Reeves latterly took to teaching, and joined the staff of the Guildhall School of Music. The veteran was granted this year a pension of £100 per annum from the Civil List, and recently went to live at Worthing, where he passed peacefully away. His remains were removed to Woking for cremation.

IN THE PRESS.

Inscribed, by permission, to Sir John Stainer, M.A.,
Mus.Doc.

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Musical History.

FACTS WORTH KNOWING.

PART XI. THE NINETEENTH CENTURY.

A.D. 1831.—Joachim, Joseph, born June 28th, at Kittsee, near Presburgh (Hungary). A great violinist, teacher and composer. He received the honorary degree, Mus. Doc., Cambridge, in 1877.

A.D. 1831.—Paganini, the great violinist, first appeared in England.

A.D. 1832.—Production of Spohr's Symphony, "The Power of Sound," at Casse. Also of Mendelssohn's "Reformation Symphony," at Berlin.

A.D. 1832.—The "London Sacred Harmonic Society" founded. It was disbanded in 1882. Sir Michael Costa was the Conductor for many years.

A.D. 1832.—The Brussels Conservatoire of Music founded.

A.D. 1833.—Production of Mendelssohn's Italian Symphony at a London Philharmonic Concert.

A.D. 1833.—*Le Ménestrel*, a French Weekly Musical Paper started.

A.D. 1833.—Mendelssohn conducted, for the first time, the Musical Festivals at Dusseldorf.

A.D. 1834.—Berlioz produced his famous symphony, "Harold en Italie," at Paris.

A.D. 1834.—The *Neue Zeitschrift für Musik*, a German Musical Paper started. It was edited by Schuman from 1835—1844.

A.D. 1835.—Bellini's last Opera, "I Puritani," produced at Paris. He died the same year on September 24th, at Puteaux, near Paris. Spohr produced his Oratorio, "Calvary," at Cassel, the same year.

A.D. 1835.—Mendelssohn was appointed Conductor of the Leipzig Gewandhaus Concerts. Julius Benedict came to England the same year.

A.D. 1836.—John Brinsmead founded the celebrated Pianoforte Firm in London, now known as John Brinsmead and Sons.

A.D. 1836.—Production of Mendelssohn's Oratorio, "St. Paul," May 22nd, at a Dusseldorf Musical Festival. It was performed at Liverpool on October 3rd, 1836, and at the Birmingham Festival, September 20th, 1837, under the composer's direction.

A.D. 1836.—The *Musical World*, a London Musical Paper, first started.

A.D. 1837.—Samuel Wesley died at London. He was the father of Dr. Samuel Sebastian Wesley, who died at Gloucester. 1876.

A.D. 1837.—The Harvard Musical Association of Boston, U.S.A., was founded.

A.D. 1838.—Thomas Attwood died, April 28th, at London. He was organist of St. Paul's Cathedral, a pupil of Mozart's, and a great friend of Mendelssohn.

A.D. 1839.—Berlioz's Symphony, "Romeo et Juliette," produced at Paris.

A.D. 1839.—Sims Reeves made his first appearance as a baritone singer at Newcastle.

A.D. 1840.—Mendelssohn's "Hymn of Praise" was produced at Leipzig, in commemoration of the fourth century of the invention of printing.

(To be continued.)

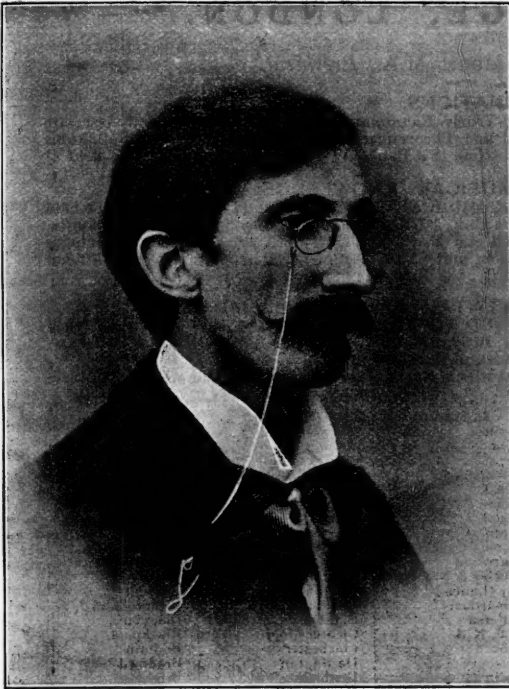
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Mr. Albert Fransella.

Mr. Albert Fransella, whose portrait we present this month to our readers, is the renowned solo-flautist and musical conductor of the Select Orchestra. After a varied experience in the principal musical centres on the Continent he settled in England some 14 years ago, making this country his home and land of adoption. His first engagement in England was as principal flute of the late Crystal Palace Orchestra, and he has since held similar positions in Mr. Robert Newman's Queen's Hall Orchestra, and the Philharmonic Society's Concerts, and he also is obligatoist to Madame Albani, Madame Melba, and other great singers. Two years ago he originated his flute-quartet, (consisting of different toned instruments, viz.: F flute, Concert flute, Tenor flute, and Bass flute), which was most favourably commented on by the leading critics. For many years he has gained well-deserved success at his Flute Recitals and Wind Chamber Music Concerts, at which he has always produced new and interesting works. But flute playing and Chamber Concerts were evidently too limited for his aspirations, and two years ago he made his debut as musical conductor under the auspices of Mr. Norman-Concorde. In thus assuming the bâton he but followed the example

of three other renowned flautists, Taffanel, Joachim Anderson, and de Jong. That enterprising and cultured gentleman, Mr. Norman-Concorde, made the acquaintance of Mr. Fransella at a Chamber Concert and was quick to grasp his possibilities. After some debate and weighing of the wants of the musical public, it occurred to them to form an orchestra of select players chosen from the best-known artists of the leading grand orchestras, such as the Richter, the Philharmonic, and Queen's Hall. This was accordingly done, and the members of the now well-known Fransella Select Orchestra have obtained a perfect sympathy and ensemble which is of great use to the Provincial conductors to whom a scratch band means much anxiety and too often disappointment. A further advantage of this orchestra is that it may be conducted by the conductor engaging it or by Mr. Fransella, it may be augmented to any size, and it does not cost more than the ordinary band. How decided Mr. Fransella's success as conductor has been, may be gauged by the repeated visits of his orchestra at Felixstowe, his appearance by special desire before H.R.H. the Prince of Wales, the engagement *en bloc* of the orchestra at the Bedford Musical Festival last year, and other engagements too numerous to mention here. Much sought after as an admirable teacher, we have in Mr. Albert Fransella, one of those tireless and enterprising artists who find in their profession at once their life-work and their recreation.

MR. CHARLES KNOWLES, Baritone,

Of the Leeds, London, Sheffield and Chester Musical Festivals, Queen's Hall Promenade and Symphony Concerts, Crystal Palace and principal Provincial Concerts. is now booking for next season, and will be pleased to hear from you.

For terms and vacant dates, apply :—

24, Acacia Road, St. John's Wood, London, N.W.

- Chester Musical Festival**, July 25th, 26th, 27th, 1900.—"Zion's Gade—The baritone solo was sung by Mr. Charles Knowles with much earnestness and effect."—*Daily Telegraph*, July 26th, 1900.
- "In which Mr. Charles Knowles sang the solo part very ably."—*Times*, July 31st, 1900.
- "The solitary solo was powerfully sung by Mr. Charles Knowles."—*Yorkshire Post*, July 26th, 1900.
- "It is a somewhat trying solo, but in the hands of Mr. Charles Knowles, who made his first appearance at the Chester Festival, it received artistic treatment, and showed his fine voice off to advantage."—*Chester Chronicle*, July 28th, 1900.
- "Faust" Berlioz.—"With Mr. Charles Knowles as an unusually powerful Brander."—*Times*, July 31st, 1900.
- "Mr. Charles Knowles had in Brander, a peculiarly suited to his powers. In the closing cadence of the burlesque Amen Chorus, his stentorian voice told against the whole body of men's voices with an effect quite unique."—*Yorkshire Post*, July 27th, 1900.
- "Transfiguration of Christ," Perosi.—"The soloists, Mr. Green and Mr. Charles Knowles (upon whom the bulk of the work fell), and Mr. Ditchburn, all did justice to their parts."—*Manchester Guardian*, July 28th, 1900.

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HIGHER EXAMINATIONS.

December 8th is the last day of entry for the 55th Half-Yearly Examinations for the Licentiate and Associate Diplomas, and the higher Certificates of the College in Practical and Theoretical Musical Subjects. The Examinations commence at the College on January 7th, 1901, and at the same time the Paper Work Examinations will be held at certain approved centres.

LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE.

The next HALF-YEARLY LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE (Theoretical) will be held on Saturday, December 15, 1900, on Saturday, June 22, 1901, in the United Kingdom, and on June 8, 1901, in the Colonies. Last days of entry in the United Kingdom being November 15, 1900, and May 22, 1901, respectively. The scheme includes Senior, Intermediate, and Junior Divisions, with an Honours Section and a Pass Section in each Division. Six National Prizes (3 Five Pounds and 3 Three Pounds) are awarded annually after the June Examination.

LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

The LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC include Pianoforte, Organ, Solo Singing, and Violin, and are conducted in Three Divisions—Senior, Intermediate, and Junior—and there is also a Preparatory Grade in Pianoforte and Violin playing. Honours Certificates and Pass Certificates are awarded.

The following is a probable list of the Centres, with dates, at which Examinations in Instrumental and Vocal Music will be held during the Session.

In November.	In December.	In January.	In May.	In June.	In June. (cont.)
Atherstone	Belford	Edinburgh	Aberdeen	Aberystwyth	Woolwich
Balham	Belfast	Glasgow	Alton	Ashburne	Worcester
Bath	Birmingham	Hawick	Ayr	Ayr	Wrexham
Bexhill	Blackburn	Merthyr Tydfil	Ballymena	Barrow-in-Furness	
Bognor	Bodmin		Belfast	Bath	
Bolton	Bradford		Bexhill	Bristol	
Bournemouth	Bristol		Bognor	Brixton	
Brighton	Burnley		Bolton	Burnley	
Brockley & New Cross	Cambridge		Brecon	Bury St. Edmunds	
Bury	Carlisle		Brentwood	Buxton	
Buxton	Chesterfield		Brockley & New Cross	Chatham	
Cardiff	Croydon		Bury (Lancs.)	Cheltenham	
Chatham	Darlington		Carmarthen	Chester	
Cheltenham	Dewsbury		Castlereagh	Cleator Moor	
Chester	Doncaster		Crieff, N.B.	Colchester	
Clitheroe	Dublin		Derby	Darlington	
Colchester	Ealing		Dewsbury	Denbigh	
Devizes	Exeter		Dublin	Devizes	
Dover	Grimsby		Dumfries	Dulwich & Norwood	
Dulwich & Norwood	Guildford		Dundee	Ealing	
Gloucester	Halifax		Elgin	Edinburgh	
Great Yarmouth	Hanley		Falkirk	Glasgow	
Harrogate	Huddersfield		Greenock	Great Yarmouth	
Hastings	Hull		Halifax	Greenock	
Isle of Wight	King's Lynn		Haverfordwest	Grimsby	
Leamington	Leeds		Huddersfield	Guildford	
Leicester	Liverpool		Inverness	Hanley	
Lincoln	London		Isle of Wight	Harrogate	
Newport (Mon.)	Manchester		Jersey	Kendal	
Newquay	Newcastle-on-Tyne		Lanark	Keswick	
Northampton	Nottingham		Llanelli	Kidderminster	
Norwich	Preston		London	King's Lynn	
Portsmouth	Ramsgate		Londonderry	Lancaster	
Reading	Sheffield		Newcastle-on-Tyne	Leicester	
Rhyl	Shrewsbury		Northwich	Lincoln	
Rochdale	Spalding		Peebles	Louth	
St. Ives	Sunderland		Pembroke Dock	Manchester	
Southampton	Swinton		Perth	Newbury	
Southend-on-Sea	Swindon		Peterborough	Northampton	
Southport	West Hartlepool		Portsmouth	Southampton	
Stafford	Whitehaven		Rochdale	Southport	
Stockton	Wrexham		Scarborough	Stockport	
Swansea			Sheffield	Stockton-on-Tees	
Taunton			Southend-on-Sea	Surbiton	
Truro			Sunderland	Swindon	
Tunbridge Wells			Swansea	Taunton	
Walthamstow			Tenby	Tunbridge Wells	
Weston-super-Mare			Waltham Abbey	West Ham	
York			Whitby	West Hartlepool	
			Woolwich	Weymouth	
				Wolverton	

The Instrumental and Vocal Examinations will take place at Foreign and Colonial Centres from August to December.

As arrangements are made, other Centres will be added. The dates given are subject to alteration.

Candidates must send name and fee to the Local Secretary at least Twenty-eight days before the Monday of the week in which the Examination is announced to be held. The week of the Examination may be learned from the Local Secretary.

A National Prize of £5 is awarded annually in July in the Senior Division of Pianoforte Playing.

Ten Local Exhibitions (tenable at Local Centres in the United Kingdom) and Three Local Exhibitions (tenable at Local Centres in the Colonies), value £9 9s. each, will be awarded in connection with the Local Examinations in Pianoforte, Organ, and Violin Playing, and Solo Singing held throughout the Session.

The Examinations of the College are open to all persons, whether students of the College or not.

Candidates may enter in any Division without restrictions as to age.

By ORDER OF THE BOARD.

TRINITY COLLEGE, MANDEVILLE PLACE, MANCHESTER SQUARE, W.

SHELLEY FISHER,
Secretary.



Mr. Mandeno Jackson.

(THE NEW ZEALAND TENOR.)

The subject of this sketch, Mr. Mandeno Jackson, was born in 1868, in Auckland, N.Z., of Yorkshire parents. At an early age he evinced a disposition for music, but unfortunately, circumstances prevented a development of his gifts until later in life. However, in the midst of a routine of office work in the service of the New Zealand Government he managed to find time to study music generally, and then at the advice of an eminent musician, he devoted himself entirely to his art, taking lessons in voice production from the well-known English organist, Tallis Trimmell, who also urged him to continue his preparation for a professional career. On pressure being brought from many sources, he relinquished all his ties, business and family, and launched forth into that sea of eternal troubles the life of a professional singer. Here, fortune awaited him, and after a successful Australian tour with Madame Belle Cole and Company, he made his way to England, when at an Albert Hall concert he immediately scored a success. Since then his progress has been most satisfactory. He has done a considerable amount of work with Provincial Choral Societies, his repertoire consisting of all the standard cantatas and oratorios, as well as an extensive and varied knowledge of German Lieder and English Ballads. His most recent successes have been in Coleridge Taylor's "Hiawatha" and Liza Lehmann's song cycle, "In a Persian Garden," under the management of Mr. Norman-Concorde.

God's Acre at Vienna.

WITH THE MUSICIANS.

Vienna of a century ago—the Vienna known to Haydn, Mozart, and Beethoven—has well-nigh passed away. The bustling nineteenth century has plied the broom of progress and change with much spirit and effect in the old Kaiserstadt. The fortifications which surrounded the heart of the city, and which afforded such a pleasant promenade and view to the inhabitants (amongst whom we must note the country-loving Beethoven, who frequently indulged in a "constitutional" round the walls), have long since been levelled to the ground. Ditch, glacis, and "lines," names so common in the old annals, have been swept away, and in their place constructed the famous Ring Strasse, the pride of the Viennese, with its unique cluster of magnificent buildings, presenting a *tout ensemble* which has probably no equal in Christendom.

Yet of the old city, and more particularly of its musical associations, much remains. Stately, as heretofore, stands St. Stephen's noble cathedral, and as we pace its ample aisles and listen to

" . . . the full-voiced quire below
In service high . . . "

the mind recalls the fact that here, as chorister boy, sang the little Haydn, and later, that here, as young man and maid, Wolfgang Mozart and Constance Weber took upon themselves the vows of marriage. Still may be visited the houses in which some of the great masters of music lived and died, and still may the feet of the humble disciple bend his way to those quaint and picturesque graveyards, which long years ago opened their gates to grant a resting place to those worthy labourers in the Fields of Art. Threading the leafy avenues which lead to these consecrated abodes, dull indeed must be the heart which, at such a moment, hears not the whisper—

" Lightly tread—'tis hallow'd ground! "

THE CEMETERY AT WAHRING.

Mr. John Ella, who visited this locality in 1845, describes it as "a small village on the outskirts of the city," and another writer, about the same period, speaks of "the green hills with soft, round outlines," which environ the consecrated ground. The pilgrim of to-day will look in vain for these picturesque adjuncts, since the busy city has poured its throbbing life around, and to the very walls of this once peaceful place of burial.

Here were Beethoven and Schubert interred in 1827 and 1828 respectively. But here they rest no longer, their remains having been removed in recent years to the Central Friedhof. Still, much interest attaches itself to the narrow tenements occupied by

such illustrious guests for so long a period, and the mind pictures to itself the scenes that were witnessed here when these great masters were first received by Mother Earth.

The funeral of Beethoven was of great pomp and magnificence, the Viennese of 1827 being under no misapprehension as to the loss the city had sustained. We read of the immense crowd (estimated to consist of some 20,000 persons) which blocked the progress of the funeral cortège in its short journey from the house of death (The

Amongst the musical notables present were Schubert, Seyfried, Lablache, Czerny, and Hummel. It is pleasant to note the presence of the last-named musician. He and Beethoven had been on terms of close intimacy in the old days; but the hasty and suspicious temper of the deceased composer had sadly ruffled the fair aspect of friendship. However, Death sometimes heals the wounds which Life has failed to cure, and so it fell to Hummel's lot to lay a floral tribute on the coffin of his old acquaintance.



Beethoven's Tomb at the Währinger Friedhof.

Schwarzspanierhaus) to the Church of the Minorites, in the Alsergasse, and of its being necessary to obtain military assistance in order to force a passage. And what an imposing scene was witnessed as the hearse, accompanied by its eight pall bearers, thirty-two torch bearers, and a mighty throng of people, pursued its way to Währing and paused at the gate of the little cemetery!

Sixty years after these impressive scenes the narrow cell, which had so long held the sad relics of the master, was called upon to relinquish its sacred charge. For one night, the little chapel near the gateway offered an asylum for Beethoven's ashes, which, on the morrow, were carried, between the reverent multitudes which lined every step of the way, to the beautiful cemetery known as the Central Friedhof.

Near to Beethoven's tomb lies that of Schubert, which, like the former, contains no longer the body of the composer. The grave presents much of its original appearance.

Not two years separated the day when Schubert followed the hearse of Beethoven to Währing from that in which he himself was borne along the same route. Congenial souls only accompanied the Viennese-born composer to his grave. Very humble, compared with the splendour of Beethoven's funeral, was that of poor Schubert. Yet, if few in number, there was no lack of love in the little party. The monument holds no longer the bust of the composer, but retains still the touching and poetic epitaph of Grillparzer—

"Music hath here buried a fair treasure,
But still fairer hopes."

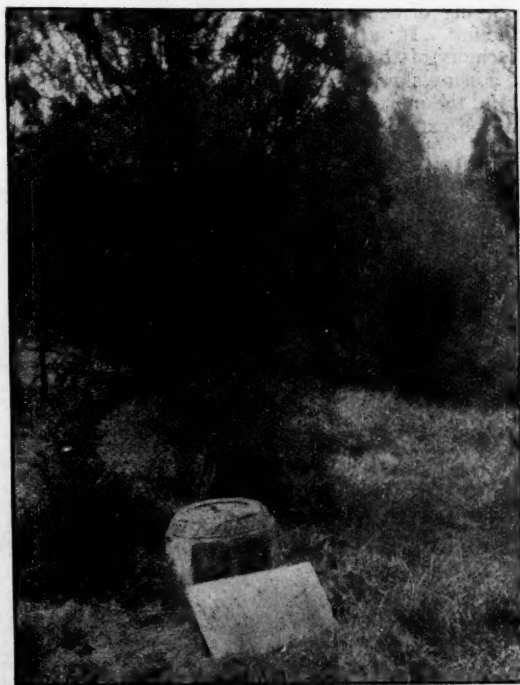
ST. MARX CEMETERY.

It is fair matter of question if any art has contributed so much pure joy as that of music. But of the makers and the making of music, history has to record many a sad story. Of these none, probably, is sadder than that which relates the death and burial of Mozart.

Himself of an improvident nature and wedded to a delicate wife, Mozart's nine years of married life shows a miserable struggle to make financial ends meet. In this he failed, and when, but thirty-five years old, worn out by work and worry he died, his wife was left penniless and, indeed still worse, in debt. It is recorded that in her distraction she sought, by throwing herself on the body of her husband, to take the fever from which he suffered, and so perish likewise. Under these distressing circumstances the funeral arrangements were committed to the charge of Baron Van Swieten. It is incredible, but nevertheless true, that this individual made no effort to obtain for the deceased composer an honourable burial, although his influential position would doubtless have rendered this an easy task. Instead, he proceeded on the lines of a niggardly economy, and permitted this great genius to be buried under "third-class regulations"—in plain English, as a pauper. The entry in the registry may still be read, and contains the words of pitiful anomaly, "Imperial and Royal Composer 3rd Class."

Outside St. Stephen's Church, on the 6th of December, 1791, the service was held in the open air. The day was stormy and cold, rain and snow striving for the mastery. Only a few stood by their poor friend on this morning, and still fewer set out with the funeral procession on its long and dreary march to St. Marx. Possibly, the thought of following a pauper's hearse was a little hurtful to the pride of some.

As the little band reached the city gates the storm increased in vigour, and, looking across the desolate "glacis" and fields, the courage of even these evaporated. They turned back, and so the composer of "Don Giovanni" and the "Requiem" went forth to his grave, unaccompanied by a single friend—only by paid officials and some other poor "third classers," who, like the hapless Mozart, found even dying too costly a luxury! These unfortunate waifs of society were consigned to (or shall we say jumbled together in) the common grave—a pit cleared from time to time, in order to give place to later demands for municipal charity.



The St. Marxer Friedhof (showing the burial place of Mozart)

Some weeks afterwards it occurred, or was suggested, to the *witue* Mozart that some little attention to her husband's grave would not be out of place. Upon reaching the cemetery, however, a disagreeable surprise awaited the mourner. There she learnt to her dismay that the exact place of sepulchre was not known. The sexton who had taken part in the offices in December had himself died shortly afterwards. Subsequent search and enquiry could do no more than give an approximate locality to the place of Mozart's burial, and a

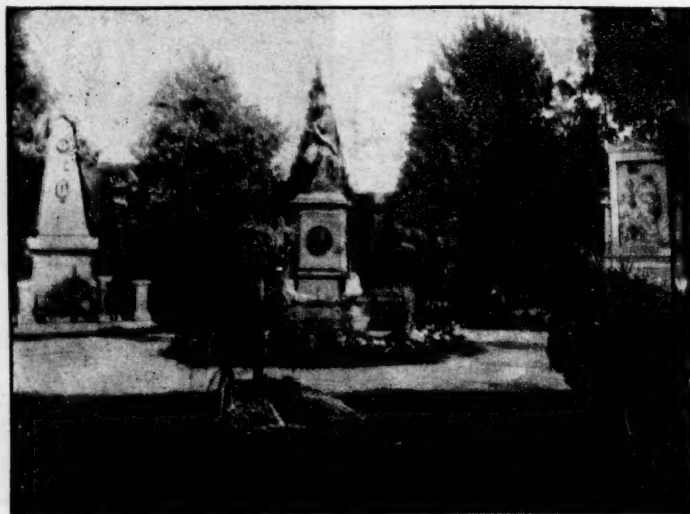
monument of beautiful design was there erected. Later this was removed to the Central Friedhof.

To find the spot one ascends the central avenue of the cemetery, making for the cross which crowns the summit of the incline. Some twenty paces in front of this, upon the left-hand, the words "Mozart's Grab," roughly painted on an upright slab, direct the seeker to a grassy path. Parting the foliage which hides the approach a few steps lead to a mound, upon which lies a small marble slab, bearing the roughly-painted inscription, "W. A. Mozart." Tempest and exposure has well-nigh obliterated this humble tribute to the great musician. A basket containing the withered offering of some visitant lies at the head of the mound. It is a dreary scene, as dreary as the memory of that Winter's day in 1791, when, under a stormy sky from which fell the driving sleet and rain, the mortal remains of Mozart were committed to the earth.

been bestowed on the same principle which moved the ancient Jews when they called a certain street Straight.

The Central Friedhof of Vienna is, doubtless, one of the most beautiful cemeteries in the world. Its ample dimensions are traced by broad avenues, which enclose numberless paths, well ordered and well kept. Gloomy and forbidding as some such places may be, no such appearance saddens this Granary of Death. Our common enemy, who overlooks no creature of earth, here strikes no terror into the hearts of those who gaze upon his handiwork. True, it is the Prison-house of Death, but we feel that the silent captives are but hostages held for a time—not for eternity.

Not far from the entrance gate, in an alcove—"a veritable musician's corner"—lie several of those to whom the art of music is deeply indebted. Some few paces behind the principal group rests Gluck. The monument contains a bust of the composer,



The Central Friedhof.

Beethoven.

Mozart.

Gluck.

Schubert.

THE CENTRAL FRIEDHOF.

The name of this abode of the dead is apt to mislead the stranger, who naturally pictures to himself a cemetery hemmed in by busy streets and occupying a central position in the Imperial City. Contrary to any such preconceived notions, however, the Central Friedhof lies far away, some four miles or more from the heart of the Kaiserstadt. Hence to the uninitiated the name seems to have

and records the merits of the deceased in the words, "An honest German, a good man, and a faithful husband." Gluck was first interred at the Matzleindorfer Friedhof. It was intended that Haydn should also form one of this unique group, but the present representative of the Esterhazy family felt great reluctance to give up the remains of the great musician so intimately connected with his house. The centre of the group is occupied by the beautiful

monument to Mozart, and close behind is the grave of Beethoven. By the side of the latter lies Schubert. No more fitting companion to the Bonn master could there be, for the veneration of Schubert for his great contemporary was unbounded. His name was on his lips in the hour of death, and, conversely, the tedium of Beethoven's last illness was lightened by a perusal of Schubert's works, which drew from the great composer frequent remarks of wonder and admiration. "Surely, Schubert has the Divine fire," he exclaimed. The words, "You, Franz, have my soul!" were addressed to the younger composer, about this time, by the dying master. Who else, therefore, could claim the honour of resting by his side?



Schubert's Tomb at the Central Friedhof.

Close at hand lies Johannes Brahms, who rejoices with those who rejoice in such works as his inspiring "Ungarische Tänze," who mourns with those that mourn in his noble *chef d'œuvre*, the "Deutsches Requiem." On the left lies Suppé, one of Music's merry-makers, the composer of the "Poet and Peasant," "The Bandit's Frolic," &c., whilst opposite to him reposes one, still more gay, if possible, the veteran Johann Strauss, the Waltz King, who has but recently taken his place amongst this illustrious company.

The exhumation and removal of the dead is an action not lacking the thoughtful criticism of some objectors. Putting this aside, and looking at the matter from another standpoint, it seems a happy thought to bring these great artists together in this beautiful God's Acre. As their bodies rest closely here, may it typify the fact, that freed from earthly cares, these kindred souls may commune as once they met and greeted in the streets of old Vienna!

Upon the heart of the pilgrim, who stands by this hallowed spot, one thought presses with full force, namely, that of gratitude. Unstinted was the service these men rendered to Art, and in that service they strove unflinchingly. Not the bitterest disappointments, not physical pain, not grinding poverty, deterred them, but to their life's end wrought they their ideals. Only when old Death himself thundered at the portals of the heart did the busy pen drop from the weary fingers. So labouring they left to posterity some of the brightest gems that sparkle in the casket of music, some of the loveliest harmonies that thrill us in the realm of sound.

FRANK MERRICK.

Academical.

ROYAL ACADEMY OF MUSIC.

The competition for the Heathcote Long Prize took place on the 6th ult. The Examiners were:—Messrs. Algernon Ashton and Charlton T. Speer, and Miss Agnes Zimmermann (in the Chair), and the Prize was awarded to Edwin York Bowen (a native of London). An additional Prize was awarded by the Examiners to George Dorrington Cunningham (also of London). The Examiners highly commended Russell Bonner.

The Sainton-Dolby Prize has been awarded to Edith Nutter (a native of London), E. Margaret Llewellyn being highly commended, and Kate Holbrook commended. The Examiners were Madame Hope Glenn, Miss Esther Palliser, and Madame Marian McKenzie (Mrs. Smith Williams) in the chair.

The Rutson Memorial Prizes have been awarded as follows:—*Sopranos*, awarded to Katie E. B. Moss (of London). Highly commended, Jessie Stewart and Edith E. Patching. *Tenors*, awarded to John Strafford (of Yorkshire). The Examiners were Messrs. H. Gregory Hast, Herbert E. Thorndike and Robert Hilton (Chairman).

The Bonamy Dobree Prize has been awarded to Ethel Pettit (a native of London), the Examiners being Messrs. W. H. Squire, Edward Hambleton and Herbert Walenn (Chairman).

The Potter Exhibition has been awarded to Marion White (of London). Hedwig Cole being commended. The Examiners were Messrs. Oscar Beringer, Walter Filton, Ernest Kiver, Thomas B. Knott, Charles F. Reddie, Tobias Matthay and Walter Macfarren (Chairman).

The Hine Prize has been awarded to Marjorie Hayward (of London), Claude Gascoigne being commended. The Examiners were Miss Ethel M. Boyce, Messrs. Gerard F. Cobb and Percy Pitt.

The Westmorland Scholarship has been awarded to Ernest Torrence (of Edinburgh). The Examiners were Messrs. B. Albert, Charles Copland, L. Denza, Frederick King and Arthur L. Oswald (Chairman). George Clowser was highly commended.

The following new appointments to the professorial staff have just been made by the Committee of Management:—

Harmony, Counterpoint, etc.—Mr. W. H. Thorley.

Viola—Mr. Lionel Tertis.

THE ROYAL COLLEGE OF MUSIC.

The preliminary examinations for no less than 16 Free Open Scholarships will be held on January 30th, 1901, in various local centres throughout the United Kingdom. The Scholarships will be allotted as follows:—Composition 2, Singing 3, Pianoforte 3, Organ 2, Violin 1, Clarinet 2, Hautboy 1, Bassoon 1, Horn 1. The Scholarships are open to all classes of Her Majesty's subjects within the ages stated in the particulars issued to applicants. They entitle the holders to free musical education at the College, and are, as a rule, tenable for three years. In some cases grants towards maintenance are added. Further information and official forms of entry can be obtained on application to the Registrar, Royal College of Music, London, S.W.

TRINITY COLLEGE, LONDON.

PASS LISTS of the Local Examinations in Musical Knowledge and in Instrumental and Vocal Music for the Half-Session ending July 31st, 1900.

National Prize-Winners, 1899-1900.

Senior Honours Prize in Musical Knowledge.—Ellen Louisa Hooff (age 18), Southend-on-Sea Centre.

Senior Pass Prize in Musical Knowledge.—Edith Florence Cook (age 19), Chatham Centre.

Intermediate Honours Prize in Musical Knowledge.—Annie W. M. Boyd (age 14), Glasgow Centre.

Intermediate Pass Prize in Musical Knowledge.—Mary Campion (age 13), Palmerston North Centre.

Junior Honours Prize in Musical Knowledge.—Edith H. Crease (age 14), Liverpool Centre.

Junior Pass Prize in Musical Knowledge.—Ethel M. Davis (age 9), Wollongong (N.S.W.) Centre.

Senior Prize in Pianoforte-Playing.—Amelia A. Blowey (age 16), Bodmin Centre.

Local Exhibitioners, 1900-1901.

Local Exhibition in Pianoforte-Playing.—Elsie Louisa Jones (age 12), Cowes School.

Local Exhibition in Singing.—A. Hilda Lancaster (age 16), Bath Centre.

Local Exhibition in Organ-Playing.—(Not awarded.)

Local Exhibition in Violin-Playing.—Grace Godfrey (age 17), Bathurst (N.S.W.) Centre.

Birmingham Centre Local Exhibition.—George A. Harper (age 14): Pianoforte-Playing.

Glasgow Centre Local Exhibition.—Gertrude C. Russ (age 23): Singing.

Liverpool Centre Local Exhibition.—Lizzie Radcliffe (age 16): Pianoforte-Playing.

London Centre Local Exhibition.—Clavennae Allen (age 15): Violin-Playing.

Manchester Centre Local Exhibition.—Emily Williamson (age 16): Pianoforte-Playing.

—:o:—

The Bonavia Hunt Prize for musical history has been awarded to Miss Annie Louise Mixer, Mus.B., A. Mus. T.C.L., the subject chosen being "The influence of dance tunes on modern orchestral music." The Board also highly commended an essay marked "Small beginnings make great endings, and is prepared to award a guinea to the writer on application being made to the Secretary of Trinity College, London.

UNIVERSITY OF CAMBRIDGE.

At a congregation held at the Senate House on November 22nd the honorary degree of Doctor of Music (*honoris causa*) was conferred on Mr. Frederick Hymen Cowen and Mr. Edward Elgar.

The Public Orator, Dr. Sandys, in presenting the distinguished musicians, remarked that those two eminent representatives of English music would, by a happy coincidence, receive their degrees on a day dedicated to St. Cecilia, of whom it had been said that the angels came down from heaven to listen to her song, and that a celestial messenger brought two crowns of undying roses to place on the brows of herself and her companion. Under the spell of Mr. Cowen's music, his audience might follow the varied fortunes of St. Ursula and

of King Harold, of Pauline and Claude, and of Signa and Gemma; they might enter the solitude of Wales and Scandinavia, and in his Scandinavian Symphony might listen, through the northern night, to the sound of joyous horns wafted over tranquil lakes, to the silvery tinkle of the horses' bells borne across silent snows, and to the tremulous sighing of the north wind in the vast and gloomy pine woods. The lyrics he had set to music were as impossible to number as the voiceful leaves of the oracular oak in the Forest of Dodona; but, if the oracles of the present day were true, it might well be hoped that not a few of his innumerable songs would be immortal. Referring to Mr. Elgar as the composer of the Cantata, "The Black Knight," the Oratorio, "Lux Christi," and other works, the orator said, "If ever this votary of the Muse of song looked from the hills of his present home at Malvern, from the cradle of English poetry, the scene of the vision of Piers Plowman, and from the British Camp, with its legendary memories of his own "Caractacus," and saw in the light of the rising sun the towers of Tewkesbury and Gloucester and Worcester, he might recall in that view the earlier stages of his career, and confess with modest pride, like the bard in the Odyssey—

"Self-taught I sing—'tis heaven, and heaven alone,
Inspires my song with music all its own."

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Mr. Barclay Jones.

With this number of *The Minim* we give as a supplement a Movement for the Pianoforte, one of a set of three, published by Messrs. Goodwin and Tabb, London, by Mr. A. Barclay Jones, whose concert overture was recently produced at the Crystal Palace Concerts with so much success, was born in 1869. At a very early age he showed a natural aptitude for music, being able to play the piano fairly well, as he modestly says, when nine years old, and about that time he became a chorister at the Oratory, Brompton: it is strange how large a part the church choir plays in the career of our English composers. The Brompton Oratory was then, as now, famous for its choral services, and the subject of our sketch affirms that he cannot over-estimate the benefit he derived from his early musical surroundings. At the age of fourteen, a kind friend, Mr. M. D. J. Thomas, now an organist at Guildford, took Mr. Jones in hand for six months; and, when that period of preparatory tuition had expired, he became a pupil of Mr. Thomas Wingham, at that time Musical Director of the Oratory, who perceiving his ability, gave him gratuitous instruction, and afterwards advised the young musician to enter the Guildhall School of Music, at which institution Mr. Jones—then fifteen years of age—gained a scholarship. From that time the young composer considers he owes almost everything to Mr. Wingham, and feels deeply grateful not only for the well-known professor's admirable instruction, but also for his never-failing encouragement and fatherly advice. And, indeed, this gratitude is only right when we consider the number of budding composers who have lacked the helping hand and kindly advice of a professor of such insight as Mr. Wingham. For five years Mr. Jones studied the piano under Mr. Wingham, and harmony under Professor Banister, and during the last two years, composition solely under Mr. Wingham. Mr. Jones gained his associateship of the G.S.M. in 1889, and has been recently appointed a professor of that institution. He was also made a L.R.A.M. in 1891.

THE WRONG GIRL OR 3/6.—The late Professor Shuttleworth was particularly fond of telling how, when he once acted as *locum tenens* in Devonshire, he had to proclaim the banns of marriage of a young yokel and a village maid. A fortnight later (says the *Christian World*) the young swain called at the professor's lodgings. "You put up the banns for me," he said, "Yes, I remember," replied Mr. Shuttleworth. "Well," inquired the yokel, "has it to go on?" "What do you mean?" asked the professor, "are you tired the girl?" "No," was the unexpected answer,

"but I like her sister better." "Oh! if the original girl doesn't mind you can marry her sister." "But should I have to be 'called' again?" "Yes, it would cost you three and sixpence." "Oh! would it?" rejoined the yokel, after reflection. "Then I'll let it remain as it is," and he did.

—:O:—

Oh, naughty Mr. Printer!

The Portsmouth Times says: "Mr. and Mrs. Coleridge-Taylor are to be congratulated on the birth of a song (*sic*). He is named 'Hiawatha.'"



Photo by ROLAND WHITE, Moseley Road, Birmingham.

Miss Marguerite Gell.

Miss Marguerite Gell, who has so rapidly become known as a contralto vocalist of exceptional ability, began at an early age to show marked aptitude for singing and acting. She was educated at King Edward VI. School, Birmingham (her native city), and gained many valuable prizes and two Scholarships, besides passing with distinction in the Cambridge Local Examinations. The school days were not "all work and no play," for admirable performances were given by the elder scholars, under the direction of Mr. Thomas Facer and Monsieur F. Julien. Miss Gell was always chosen for the leading contralto parts, at the age of 13, playing the rôle of *Buttercup* in "H.M.S. Pinafore," and two years later *Ruth* in "Pirates of

Penzance." The Press reports were unanimous in pronouncing her work marvellous, one critic putting forth as his opinion that it would have done credit to a professional actress twice her age.

On leaving school Miss Gell pursued her hobby, acting and singing in many operas (with an Amateur Company) and dozens of plays with conspicuous success—"Iolanthe," "The Sorcerer," "Marjorie," "Yeomen of the Guard," &c., &c. Meanwhile she had been taking lessons with Mr. F. W. Beard, and gradually drifted into taking professional engagements for Ballad Concerts, but this did not satisfy Miss Gell's ambition, and seeing that her heart was set upon a musical career, her father placed her with that excellent musician and teacher, the late Dr. Charles Swinnerton Heap, with whom she made an earnest study of oratorio and classical music generally. It was significant of her master's faith in her abilities when he chose her to sing "Queen Eleanor" in his work "Fair Rosamond," at the Birmingham Town Hall. He was so impressed with her dramatic and artistic singing on this occasion that he recommended her for many engagements with important Societies. Since that time success has crowned her efforts, and Miss Gell has sung at a great number of concerts in all parts of England. The Committee of the Birmingham Festival Choral Society, on Dr. Heap's recommendation, has four times engaged Miss Gell to sing the minor parts at their concerts, and the sheaves of Press notices in her possession bear witness to the pleasure and satisfaction her singing gives everywhere.

Miss Gell wisely commits her work to memory before appearing even in the smallest part; her repertoire includes all the leading works of English, French, Italian, and German ballads.

This sketch would scarcely be complete without a little allusion to Miss Gell's appearance which is striking—being of quite an Anglo-Saxon type—more than common tall, very fair complexion, blue eyes and a wealth of blonde hair. Miss Gell informs us that her engagements, which are very numerous, stretch well into 1901.

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Particulars may be obtained from the General Secretary, Mr. E. CHADFIELD, 19, Berners Street, London, W.

Musical Performance.

As a fine art music is peculiar in that it requires a very special and elaborate provision for its presentation to the public. At the present time the greater share of thought and attention is directed to the performance. Nearly all the eminent musicians which the public know, they know only as performers, and the vast amount of teaching and learning that goes on in private has that for its sole aim. This is all very well, and it is a good thing for music to be so widely distributed, but it must always be remembered that there is something in the art (that if studied) requires a much greater amount of thought if we are desirous of obtaining it. I mean what is termed a "Musical Soul." Performance without this is dead. Mendelssohn's "Lieder ohne Worte," what are they, unless played with sympathetic feeling? Nothing but a succession of harmonious sounds.

When the performer and composer are in sympathy one with another, each note seems to be laden with a message which only the appreciative listener is able to translate. Such a performance fulfils its mission when it leads one to make up his or her mind to try and cultivate that branch of the art which is sadly neglected at the present time by teachers, especially those who have never received a sound musical education, but nevertheless fancy themselves capable of training the young. Such teaching only tends to make the young student dislike the very sound of an instrument.

People now-a-days wonder how it is that England, being such a musical country, cannot produce such great masters as Handel, Mozart, Beethoven, etc.? It is because the young of our land with musical ability are neglected by their parents, in that they place their little ones under incompetent teachers, who are delighted when they can mechanically play two or three pieces. It must be apparent to all that, unless this great leakage is stopped, England will never take the topmost place as a Musical Nation.

G. H. S. HUMPHREYS.

HOPE.

Andante. ♩ = 100.

p legato
con Ped.
pp
f
p

LONDON:

GOODWIN AND TABB, 71, GREAT QUEEN STREET, W.C.

GRIEF.

A. Barclay Jones.

Adagio. $\text{♩} = 68.$

PIANO.

f *p*

f *dim.* *p*

pp *p*

First system of musical notation, featuring treble and bass staves. The key signature has one sharp (F#). The system includes dynamic markings: *poco accel.*, *cresc.*, and *f poco rit.*. A small asterisk (*) is located below the first measure of the bass staff.

Second system of musical notation, featuring treble and bass staves. The key signature has one sharp (F#). The system includes the marking **Tempo I.** above the first measure. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, featuring treble and bass staves. The key signature has one sharp (F#). The system includes dynamic markings: *ff* (fortissimo) and *p* (piano). A small asterisk (*) is located below the first measure of the bass staff.

Fourth system of musical notation, featuring treble and bass staves. The key signature has one sharp (F#). The system includes dynamic markings: *ff*, *sf* (sforzando), *pp* (pianissimo), and *ppp* (pianississimo). The system concludes with a double bar line and a repeat sign. Below the system, there are markings: *rit.* followed by a dash, and *Leg.* followed by an asterisk and another *Leg.* followed by an asterisk.

JOY.

Presto ma non troppo. $\text{♩} = 132.$



Lyric for Music.

"ST. GEORGE FOR MERRIE ENGLAND."

Of old, when in the face of haughty France,
The Chivalry of England flung its lance,
And Princes glory won and Barons fame,
The Archers sped their shafts with deadly aim;
And neither sword nor battle-axe could show
Such laurels as were wreath'd around the bow.

What though the times are changed, in spirit high
The Yeomanry of England raise the cry
Which nerved their Sires upon the battle plain.
That cry invincible is heard again;
The shout which thundered over Azincourt
Re-echoes yet around our Island shore.

True hearts, stout limbs! 'tis Merrie England still
Throughout the homesteads of the Vale and Hill,
So long as ye attest the ancient thew
That bent in country's cause the sturdy yew,
And, never flinching, rallied to the State,
And, never erring, shot the arrow straight!

HENRY BRANCH.

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Correspondence.

[The Editor of *The Minim* does not hold himself responsible for any expressions made by Correspondents.]

GEORGE FREDERICK HANDEL'S HOUSE.

To the Editor of "*The Minim*."

44, HAMILTON GARDENS,

ST. JOHN'S WOOD,

LONDON, N.W.

SIR,—One of the most interesting and memorable houses in all London is, undoubtedly, No. 25, Brook Street, as it was there that George Frederick Handel lived for many years, and died on April 14th, 1759. The house, despite its age, is still in such excellent preservation as to look almost new, and is marked by a Society of Arts tablet. The latter, of course, bears an inscription, but what that inscription is I defy any man to discern, it having become, from some cause or other, entirely undecipherable. Such a state of things ought not to be allowed to continue, and I therefore trust that the tablet will now be thoroughly cleansed, and put into proper order again.—Your very faithfully,

ALGERNON ASHTON.

November, 18th, 1900.

Music Reading—Tone.

GEO. B. CRAWFORD, Champaign, Ill.

The first requisite in music reading is *music*. This is not the mechanical, but the æsthetic. Those who put the mechanical first will get mechanical music—this is a misnomer, for to be *music* the mechanical must be in the background. Not that we should ignore the principles upon which music is based, but that we should first get the *soul* of music, and understand that the principles are but the component parts. As well might a bricklayer begin laying bricks without the plan of his building, as for children to be held upon principles when they know not the complete thing for which the principles stand. This plan of work must obtain in each grade. Complete work, with finished result, in each room; the grade of the work advancing each year—but the primary work as complete as primary work as is the high school work as such. If we expect to outline work in one grade to be fully developed in the next, we show our weakness. For many pupils may be absent the following year, and such would have little to show for their time and effort. Therefore let us get the complete thing—music with words—to be read readily and intelligently in each room in which we claim to read music.

Syllable reading is easier because it is a uniform setting of words. It is not, however, the ultimatum of music reading, hence must not occupy the time exclusively. When pupils can make syllable reading a help to reading with words, they do well; but when pupils cannot make the transition easily from syllable reading to the application of words, they are only half readers. They have the shadow, not the substance. Better do an easier grade of work in a more satisfactory manner. Primary pupils may be started in some such manner as this: Let teacher say, "Children, I want to sing you a song. Listen!" Teacher then sings to scale descending, then ascending, "Listen to the school bell ringing, listen to the school bell ringing." Then ask pupils to sing it. Second stanza, "Loo-loo, etc.," and have children sing it. Third stanza, "8, 7, 6, etc." Fourth stanza, "La, la, la, etc." Fifth stanza, "Do, ti, la, etc." This learned as a rote song becomes the foundation for interval work, and while drilling with numbers and syllables we can also vocalize and use words. Three, five and seven syllables of words will make the easiest phrases. One word as to why I should begin with descending scale. The tone which the children use is of vital importance. They will take 8 easily and lightly. When we have them get down the scale with the same light, easy tone, we have given them a vocal lesson as well as a reading lesson.

Carrying forward the work in this manner—a complete thing—we can secure music reading that is worthy the name. Children will love it because they will be accomplishing something. At times we must drill thoroughly and mechanically, but such work should be interspersed with reading of a higher form, and while we are getting music reading, let us not be satisfied with the reading alone, but secure music as well.

The Inter-State School Review.

U.S.A.

Some Early Music Journals.

Musicians are, generally speaking, very conservative and loth to undertake enterprises which have not been proved and proved successfully. This, no doubt, accounts for the fact that it was not until the 1st July, 1766, that any paper devoted to music was published. On this date Johann Adam Hiller brought out, in Leipzig, a weekly paper under the title *Wochentliche Nachrichten und Anmerkungen die Musik betreffend*. This was continued until December 24th, 1770, when, whether for financial or other reasons is uncertain, it was discontinued.

No other paper was started until 1788, when the *Musikalische Realzeitung* was published at Spire. This also had a life of nearly four years, during which time its name was altered and enlarged to *Musikalische Correspondenz der deutschen philharmonischer Gesellschaft*. In the same year, in Berlin, Reichardt published his *Musikalisches Wochenblatt*, which came to an end in 1791, and in 1792 the *Musikalische Monatschrift* started. *Berliner musikalische Zeitung* followed in 1794, edited by Spazier, and in 1798 came *Allgemeine musikalische Zeitung*. The publication of this last was one of the most important events in the history of music in Germany. Published by the great firm of Breitkopf and Härtel, it contained articles on all subjects connected with music, reviews, biographical notices, and reports from all parts of the world. Many famous men have acted as editor, and the contributors have included men of world-wide repute. It started as a weekly paper of eight quarto pages, of which the columns were numbered. Advertisements with music supplements were occasionally added.

Having brought our record of German musical journalism to the nineteenth century, we can now turn our attention to England, where in 1818, *The Quarterly Musical Magazine and Review* came out on somewhat the same lines as its great German contemporary. In the third volume was started, what is so common now-a-days that many will

grumble if it is not done, namely, the addition of a music supplement with each number. This was continued to the year 1828, when the magazine stopped. Meanwhile, a monthly paper, *The Harmonicon*, had started for a ten years run from 1823. It was edited by William Ayrton, and published by Clowes. One writer in *Grove's Dictionary*, speaking of it, says: "the writing of this journal and its criticisms upon the art were much in advance of anything that had previously appeared in England"; and another writer in the same work says: "it is the best musical periodical ever published in England."

In 1827, the *Revue Musicale* was founded by Fétis, which was published four times a month and consisted of 24 octavo pages. In February, 1831, the size was altered to quarto, and it was converted into a weekly magazine. On November 1st, 1835, it was joined by *La Gazette musicale de Paris*. This latter was started on January 5th, 1834, so that its independent life was short. On the amalgamation of the two papers, the name of *Revue et Gazette Musicale* was adapted and retained until the publication ceased at the end of 1880. The contributors were all men of note, and numbered amongst them Berlioz, Fétis, Liszt and Wagner.

Six years after the *Revue Musicale* was set on foot came *Le Ménestrel*, also a French paper, and which is still running. For the first seven years, i.e., until 1840, it consisted of a two-page romance with letterpress on the back. It was then increased to four pages, in which musical criticism and information formed the principal contents. In 1858, it was again increased to 8 pages, besides music.

In 1834, the *Neue Zeitschrift für Musik* was founded by a band of enthusiasts with Robert Schumann at their head. The first editor was Hartmann, the publisher, but he only held the office for one year when Schumann took it up and conducted it for nine years. It was here that some of the latter's most thoughtful and lasting writings first appeared.

The Musical World, which started on March 10th, 1836, was not entirely a musical paper, but included other artistic interests. Its first editor was Cowden-Clarke, and its contributors included "Old Sam" Wesley, John Ella, Desmond Ryan, J. W. Davison, and G. A. Macfarren. As these bring us pretty well on from what can be called the early days of musical journalism, perhaps we cannot finish off better than by just mentioning the bright little, too-short-lived, *Musical Examiner* which was written entirely by J. W. Davison, and was issued during the years 1842 and 1843.

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THE CROSS OF THE LEGION OF HONOUR. ROYAL PORTUGUESE ORDER OF KNIGHTHOOD. &c., &c.

Madame Adey Brunel.

HOW TO RECITE AND HOW NOT TO DO IT.

AN ART BUT LITTLE UNDERSTOOD.

HINTS TO AMATEURS.

"GRACEFUL GESTURE IS NOT PANTOMIME."

THE BEST WAY OF LEARNING POETRY.

A LESSON IN AN INTERVIEW.

"Ladies and gentlemen, Mr. Shakespeare-Macready will now recite the Charge of the Light Brigade."

A lean, cadaverous young man, with long hair and yearning eyes, steps on the platform and commences. You know the style. Whenever he says "Cannon to right of them," he hits out in his best Jackson and Slavin style, to the imminent risk of the curate, who is bestowing his patronage and presence on the parochial penny readings. When he says "Cannon to left of them," he slings his fist with dangerous nearness to the eye of the chairman. "Cannon behind them" upsets the waterbottle, and "Volleyed and thundered" sends all the female spiders in the cobwebs in violent hysterics, because they think the day of judgment is coming, when innumerable flies will rise up in accusation against them! Your ordinary "elocutionist" is the curse of the convivial gathering, the dreadful demon of the drawing room and the bane of the existence of all his friends. He goes about with the "A1 Reciter" next his heart, inadvertently slips snatches of Eugene Aram into business letters, spouts blank verse to his best girl, and causes her to break off the engagement because she fancies she perceives in him signs of incipient lunacy. Your ordinary "elocutionist," in fact, is a monumental example of the way "how not to do it."

And yet the art of the reciter is one which, if it were not generally attended with extravagances of voice and gesture, would be universally admired and cultivated. It should not be an amiable eccentricity—like playing the flute or collecting postage stamps—but an accomplishment no thoroughly educated person should lack. It involves the knowledge of how to speak, which, in itself, is an art too few have taken the trouble or seen the necessity of acquiring. So many people try to recite who do not in the least know how, and there must be so many more who would be glad of a few hints, that we were glad of the opportunity, which offered itself a few days ago of a talk with a lady who has made for herself a considerable reputation in London and the Colonies as a consummate artist

in recitation. Mme. Brunel is, to use a hackneyed saying, "an artist to her finger tips;" and to hear her recite a subtle poem like Poe's "Raven" or Shelley's "Skylark," is to receive new ideas of their fulness of meaning and beauty to which the merely casual reader would necessarily be insensible.

"People have an altogether wrong idea of reciting," says Mme. Brunel, in answer to a question. "One of the first difficulties I have to contend with in dealing with pupils, who come to me fancying they know something about it already, is to teach them what good reciting is not. I will get, perhaps, a young man who comes to me and says, 'I am not a novice, you know,' and then he proceeds to show me how nicely he recites the story of Young Lochinvar, from Sir Walter Scott's *Marmion*. He will strut proudly and declaim loudly, and when he comes to the lines—

"Then spoke the bride's father, his hand on his sword,
For the poor craven bridegroom said never a word—"

he will bring his right hand down on his left hip in a manner that, I fancy, must leave a bruise. They all do it. I have to talk to them and reason with them quietly to show them how absurd it is. I point out to them that there is no sword there, and that no resemblance whatever is presented to the bride's father. Very often, however, they don't see the point. I remember seeing a man recite that beautiful scene from Shakespeare's *King John*, where the young prince is about to have his eyes put out—you remember the scene? The voice and expression of the reciter were very good indeed, but when he had to speak the words of Prince Arthur he would drop down on one knee and talk in a squeaky voice. As he was a grey-bearded man with spectacles you can imagine how ridiculous this was. If he had recited the passage quietly, without flopping down, he would have done very well. A friend of mine caricatures the manner of the reciter by doing, with the "suitable" gestures, that pretty sonnet of Sir John Bowring, beginning,

'Had I a thousand hearts with which to love thee,
I'd throw them all, delighted, at thy feet.'

thumping his chest when the heart is mentioned, clapping his hands at the word 'delighted,' and hurling the imaginary heart down to the visionary feet in the second line."

"Do you insist, then, Mme Brunel, that the reciter should avoid gestures altogether?"

"By no means," says the lady, her interesting, intellectual face glowing with enthusiasm as she talks about the art she loves, "on the contrary, graceful and appropriate gesture, used with taste, is necessary. But you must distinguish between

gesture and pantomime. And you must also remember that reciting is not acting. These, in fact, are two quite independent arts. A good actor may be a very bad reciter, and a perfect reciter might make a very poor figure on a dramatic stage. The gestures that would be appropriate in drama, where the actor is wearing costume, and is surrounded by appropriate scenery, would be quite wrong on the platform, where you have none of these conditions. The reciter is only telling a tale; the actor is the character. The reciter has to make the audience realise the scene and the action by

"Yes, Mme. Brunel, but how is the amateur to know where gestures are appropriate and what gestures are good?" "Taste and tact are necessary for this. You know, most of the people who make themselves ridiculous by their extravagant gestures in reciting are misled by books on elocution, in which absurd diagrams are given purporting to show what gestures should be used to express certain passions and emotions. I have a whole lot of these guides to elocution on my book shelves, and such rubbish they are! There is one that gives as a frontispiece a plate showing the hand in



MADAME ADEY BRUNEL.

means of voice and expression, and, above all, by bringing out the real inner meaning of the poet. If these are properly understood, all the tricks of so-called elocution are quite as unnecessary as they are vulgar. The art of the reciter and the art of the actor have the same relation to each other, I think, as sculpture has to painting. The art of the actor is like sculpture, and the art of the reciter is like that of painting. Do you see the difference and the force of the simile?"

certain positions—one finger up means hate, two means jealousy or something of that kind—the most misleading twaddle. Then the victims of these books are told how to raise their arms, and how to wave them and what to do, and how to stand to represent certain feelings, and what gestures are to accompany certain words. All this kind of thing is absolutely stupid. If people who recite can't be guided by good taste in the moderate use of gesture they should stand as quietly as they can

and try to express the meaning of the poem by means of voice and expression. I use very few gestures myself. A simple method is, I think, in much better taste."

"But the art of the expression is one of the most difficult of the arts, isn't it?"

"Well, I wouldn't say that, I don't think it requires any special genius for it, though no doubt a natural talent is a great help. But intelligence and, as I said before, tact and taste, are all that are needed in order that we may become very good reciters of first-class poetry. The first thing is to make sure that you thoroughly understand the meaning of the poet before you try to recite his poem. And there another fault of the tricky style of reciting, as I call it, comes in. A person who knows all the gestures that go to certain words takes a superficial view of the poem—never goes below the surface to thoroughly realise what is the spirit of it—what the author was driving at—what it means. This I consider the most important thing in reciting."

"But what about a good memory? Surely that is highly important. I have been told, Mme. Brunel, that your memory is quite phenomenal, and that you know pieces by nearly every English poet of repute from Chaucer to Rudyard Kipling?"

"Well," replied the clever lady with a modest little laugh, "I fancy I do know poems by nearly every one of our foremost poets, at all events. But in order to learn all these pieces I have not had to put any very severe strain upon my memory, as you might suppose. Nor do I think the memory difficulty a serious one for anybody who desires to learn to recite. Very much I think depends upon the way you learn. Of course, if you set to work to cram poetry into your mind line by line and verse by verse, the process must be tedious and difficult and wearying. But the way I learn makes it a pleasure to me. I am continually learning new poems—constantly reading fresh volumes in search of works which may be suitable for recitation. I'll tell you how I learn, shall I?"

"I shall be grateful if you will."

"Well, when I set about learning a new poem I first of all read it all through carefully in order to get a general idea of the whole of it. I get a grasp of the scheme of the poem by doing this. Then I divide it up in my own mind into the different ideas and pictures it suggests. Do you see what I mean? A stanza of poetry does not necessarily contain a completed idea or picture. Perhaps the poet may begin a lovely thought on the last line of one verse and finish it on the first line of the next, or perhaps a single line may contain a beautiful picture

in itself. The stanzas are an arbitrary, formal division of the poem, which it is not necessary or desirable to follow. It is not at all difficult to divide a poem up into separate pictures like this. An intelligent child can do it, and I have taught several children to do it quite cleverly. And, don't you see, by doing this you are not only helping your memory, but you are getting to the heart of the poem's meaning. You are getting to see how the poet built up his poem. If you look at Shelley's 'Skylark' in this light, you will see how, in that most perfect poem, the master mind of its composer follows the bird in its ascent and then again in its descent and once more in its flight upwards, all through the poem, in a series of exquisite pictures. And it is just so in all really great poems worthy of study. Well, my second process is to fix these pictures in my mind, in the words used by the poet for describing them. I never allow myself to learn loosely. I do not have to waste time in correcting verbal mistakes, because I do not allow myself to make them. Then, having got the pictures fixed in my imagination, I take care to get the text committed to memory. It is very easy if you get it off on the plan I have described. And then when I can say the words off without the book, I carry the poem about in my mind, turn it over, think it out, realise it, make it part of myself. Having learned it in this way I never forget it. Directly I think of the poem again no matter how long after—the pictures rise to the imagination and the words follow quite as though I had always known them. I find this by far the best system of learning, and whenever I have taught the plan to anyone they have always said to me afterwards that learning poetry had become for them not a task, but a pleasure."

"I have a poem at hand that I was just going to learn," continued Mme. Brunel, "and if you like I will learn it while you are here, so that you may see."

The poem was a characteristic little incident by Browning called 'Confessions'—a piece familiar to students of the poet. Mme. Brunel had read it over several times to get the idea. A lady friend of hers now read it over to her, picture by picture, not line by line—stopping at the end of each idea till it was realised. And it was really wonderful how quickly, not merely Mme. Brunel, but all three of us got that poem fixed in the memory. What by the ordinary system of cramming would have taken nearly an hour—at all events, it would have taken most people that time—was fixed fairly well in the memory in rather under twenty minutes. It is a system of learning which it is certainly pleasant and profitable to try, and it is moreover permanent.

Mme. Brunel talks with evident pleasure about her art. And as to her practice of it—those who have heard her do some of her favourite pieces will not rarely forget it. Free from all tricks and mannerisms, with a style that appears to be simplicity itself, she nevertheless seems to pluck the very heart out of a poem, and to reveal its inmost meaning. Coleridge said that Macready interpreted Shakespeare by flashes of lightning. Similarly this artist seems to present a poem in a manner so vivid that, though one may have been long familiar with it, a new light is shed upon it by her treatment. If her hints induce any reader to study her art, and to get delight and profit from its practice, much good will have been done.

E. BESANT SCOTT.

Real Happiness.

Those who would be really happy must learn that real happiness is not to be found by the acquisition of those oft-considered attributes of it, such as wealth, honour or fame; neither is it to be found in the participation of those transient pleasures whose material and unsatisfying character is so well known. But, rather, is it to be found by striving to develop the finer faculties of the soul, and by assiduously encouraging the progress of the divine elements of our nature, that we may walk daily in virtue and well-doing with a perfect and honest heart, and a right love for all God's creation.

These, and these only, are the avenues in this life that will lead to real happiness; and as we pass through these avenues, listening to the sweet, peaceful voices of faith, hope and love, our spirit is able to pierce through the misty materialism of its terrestrial incarceration, and see the gleaming light of the Spirit-land beyond, and so learn and realize the all-pervading truth of an Eternal Cause, an Eternal Offer and an Eternal Love.

FREDERICK CHARLES BAKER.

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A Benevolent Fund for Church Organists.

The Guild of Organists (Incorporated) has established a Benevolent Fund for the members of the Guild. This was initiated at a council meeting held in October last, when the following resolution was passed unanimously:—"That a Benevolent Fund for the members of the Guild, who are not restricted by their connection with other benevolent societies, be forthwith established." It may be stated that Lord Craysforth, a patron of the Guild of Organists, presented a nest egg for this desirable object, and others have followed with donations to the fund. The following trustees were appointed by vote:—

Mr. J. A. Matthews, F.Gld.O. (Cheltenham), Mr. J. H. Clifford Johnston, F.Gld.O. (Brighton), and Mr. F. G. Mellows (London). It is hoped a substantial fund will soon be raised, and that those outside the Guild will sympathize with so excellent an undertaking. Several attempts have been made by other musical societies to establish benevolent funds for their members, but all have failed. There is a firm belief that the Guild of Organists has taken up a scheme which will commend itself to organists and church musicians generally, and that it will speedily receive assistance from members of the Church of England in particular. We congratulate the Guild of Organists on this important and praiseworthy effort, and we hope to hear of its immediate success. Donations will be thankfully received by the trustees or Mr. F. B. Townend, F.Gld.O., the Honorary Secretary of the Guild of Organists, Mansion House Buildings, 11, Queen Victoria Street, E.C.

Music Hall Fund.

At the Tivoli, recently, under the presidency of Mr. Richard Warner, members of the Music Hall Benevolent Fund considered the annual report and financial statement in connection with that charity. Unfortunately, the report was not all that could be wished. Donations and yearly subscriptions amounted to not more than £213, or half the sum received in the previous twelve months. For this the chairman held the war partly to account, but he had perforce to admit that the music-hall profession as a body do not give to their foremost charity the support to which it is entitled. The members of the calling were too prone, he said, to respond to the call of indiscriminate charity, begging-letter imposters and others too frequently taking advantage in this respect of their good nature. But it was their paramount duty to come to the assistance of the fund, which was a well-administered concern, and he appealed especially to the ladies of the profession to plead its cause with their friends. Their "winning smiles," he thought, might accomplish much in this direction. The theatrical profession supports directly at least three charities, and it seems odd that performers earning the enormous salaries paid to the "stars" of the variety stage should not see to it that the principal agency for assisting those of their calling who fall upon evil times is well and loyally helped. The report was adopted.

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New Music.

Anthem, or Motett. "Sing, O Daughter of Zion." Composed by Herbert S. Oakeley (Op. 39) (Schott and Co.) Sir Herbert Oakeley has recently issued this Anthem in anticipation of the close of the war in South Africa. May that lamentable campaign be brought to an end as speedily as possible, then this beautiful composition will have its effect. The work commences with a chorus "Sing, O Daughter of Zion," which is worked out in a very effective manner, with some grand modulations. A choral recitative "The Lord hath taken away thy judgments" follows. An original choral "The Lord is in the midst of thee," with a free accompaniment to the latter part, is a good bold subject. A Quartett (for S. A. T. B.) follows. The final chorus "Who can show forth all His Praise," is a Fugue movement, of which the counter-subject has the words "He maketh wars to cease in all the world," containing "Inversion" of both *Dux* and *Comes*, and at the end a "Stretto Maestrale." The modulations at the close of this movement with the chromatic and enharmonic changes are very telling, and lead to the final "Amen." The anthem, together with others of the composer's recent works, has, we note, been graciously accepted by Her Majesty the Queen.

Hymn. "Thou art gone to the grave," the words by Bishop Heber, the music composed by C. Lee Williams, Mus.Bac. (In Memoriam—S. Africa, 1900). (Novello and Co.) This beautiful little composition is another production suggested by the war. It is written in four parts, and is full of graceful melody and harmony, richly in keeping with the words. There is an accompaniment, but it would be most effective unaccompanied.

Anthem "O Praise the Lord," composed by Henry J. Edwards, Mus.Doc. (Charles Vincent). This is a thanksgiving anthem of a very bright and varied style. It opens with a solo for a soprano or tenor voice, with a pleasing accompaniment. A choral recitative for tenor and bass follows, then a short soprano solo "He is the God," and a short chorus and a trio for soprano, tenor and bass voices leads to the solid chorus, "O God, wonderful art Thou in Thy holiness." In this movement there are some fine effects for voices and organ. The anthem is not beyond the power of ordinary choirs, and it will be found useful as a Song of Praise.

Allegro Moderato. Tempo di Minuetto for two violins and Piano, composed by Rose Mesham, A.Mus., T.C.L. (Minin Co., Cheltenham). It opens with the *Allegro Moderato*, and works up to a short movement *Pin Allegro* in Fughetta style, which is

followed by a Coda *Vivace* and *Andante*. The movements are set in the key of F major, and contain some very pleasing passages. It will be found interesting and useful for teaching purposes.

Lied, for the pianoforte, composed by Louise Z. Dugdale, A.Mus., T.C.L. (*Minim* Co., Cheltenham). This dainty little piece of two folio pages is very effective and will interest all classes of players. It is a pretty little song without words.

How to tell the Nationality of old Violins, by Balfour and Co. (Balfour and Co., London). To professional and amateur violinists and dealers, this little work will be found of the greatest value. It contains five chapters, devoted to an interesting description of the English School, the French School, the German School, the Dutch School, and the Italian School. Each chapter contains beautiful illustrations which will be found very useful from an educational point, and will assist in recognising the various nationalities of violin makers. The closing page contains some good advice. "We should recommend the reader who wishes to designate the exact maker of an instrument to consult a professional expert. There are a few competent experts, but very few; and these, again are practically reduced in number owing to the fact that many of them purposely mislead an inquirer owning a good violin, in the hope of purchasing it at much below its proper value. Therefore, if a so-called professional expert does not seem straightforward in style, it would be well to at once seek information from another source, and obtain a more honest opinion."

Old Acquaintance Musical Society.

Successful in every way was the opening meeting, held on October 8th, at the Freemasons' Tavern, of the eighty-first session of the Old Acquaintance Musical Society, an organisation founded in 1819, which claims to be the oldest of its kind in London. Mr. A. Blackford occupied the chair, and, as usual, the proceedings commenced with a rendering of the "Old Acquaintance Song," written by Mr. E. Thompson, one of the original members, and Hon. Secretary of the society in 1822, the solo portions being divided between the chairman, Mr. Hamilton Smith, and Mr. Sam Pallant, the genial hon. secretary, while the other members took up the chorus lustily. A capital programme of music had been drawn up. Among the songs heard during the evening was the charming "Onaway! Awake, Beloved," from Mr. Coleridge-Taylor's "Hiawatha," which was ably rendered by Mr. Herbert Grover, and Mr. Stephen Adams's "Ever so far away," in which

Mr. Charles Tree's fine baritone voice was advantageously displayed. Mr. Samuel Masters and Mr. Franklin Clive also supplied effective contributions to the vocal side of the programme. Mr. Philip Cathie, a clever violinist, played Vieuxtemps's "Reverie" in good style; Mr. Mel B. Spurr offered an entertaining musical sketch; and some humorous ditties were brightly sung by Mr. Walter Tilbury. Recitations are not much appreciated as a rule at smoking concerts, but those chosen by Mr. Walter Churcher were so amusing and so felicitously placed before the audience that no one could grumble at their inclusion in the list of items.

The Annual Conference of the Incorporated Society of Musicians.

The sixteenth Annual Conference of the I.S.M. opens this day, January 1st, at Llandudno. The members, for the most part, assembled yesterday, and an invitation was given by the Proprietors of the Craigside Hydro to a New Year's Eve Dance at the Hydro. The serious part of the week's enjoyment opens with a Special Service at Holy Trinity Church, by the Rector of Llandudno, the Rev. John Morgan, M.A. The Bishop of Bangor or the Bishop of St. Asaph will deliver a short address at the conclusion of the prayers. The opening meeting will take place in the Pavilion, at 11 a.m. The Chairman announced is Professor E. Prout, Mus. Doc. The Right Hon. Lord Mostyn, President of the Town Improvement Association, will preside at the opening of the Conference. The reports on the Society's work, and of the Orphanage Committee will be followed by an address by the Chairman:—"The Proper Balance of Chorus and Orchestra." At the afternoon meeting an address on "Military Bands and Military Music" will be given by Mr. J. M. Rogan, Bandmaster, Coldstream Guards. In the evening a reception will take place by the Right Hon. Lord Mostyn.

On Wednesday, January 2nd, Dr. F. J. Sawyer will be Chairman. The subject of his address is "Art, for Art's Sake." The afternoon is open for Excursions. In the evening an invitation for music is arranged. The programme includes a New Year's Ode, for 1685, by Dr. John Blow. This will be very interesting to many whose knowledge of Dr. Blow's music may be very limited. Dr. Blow was Organist of Westminster Abbey from 1669-1680. He was succeeded by his pupil, Henry Purcell, but on the latter's death, in 1695, Dr. Blow was re-appointed to the post, and held it until his death, which occurred on October 1st, 1708, at London, and he was buried in Westminster Abbey.

On Thursday, January 3rd, the meeting will be presided over by Mr. John Barrett, who will give an address on "Practical Hints." This will be followed by an address by Mr. J. L. Roeckel, on "Singing: Past, Present and Future." At the afternoon meeting, Mr. J. W. Sidebotham will give an address on "The registration of Teachers of Music, and its prospective results." Another musical evening will follow. The programme will include a Humorous Operetta, written specially for the occasion. The libretto is by Mr. Bernard Page; the music composed by several members of the Society.

On Friday, January 4th, the Annual General Meeting, for members only, will be held; and the Conference will close the same evening with a Banquet in the Pavilion. In addition to the above-mentioned meetings, others of more or less importance will be held during the week, and at the close of each day's work a dance will be indulged in. There is one important matter to mention. Last year it was promised that a Concert of Original Orchestral Compositions should be performed by a full orchestra. The MSS. were to be compositions of members of the Society. It has been said, however, that a very few were sent in, and these were not considered of sufficient merit to justify a performance. So the General Council decided to postpone this part of the programme for another year. This is a great pity, as a great deal was expected in this direction. This decision may lead to a higher standard of compositions for the next competition.

Notes—Musical and Otherwise.

Another small concert season has come to a close, and I would again lift my feeble voice in protest against the constant introduction of incompetent performers into the already overcrowded profession—a profession not over-crowded with artists worthy the name, but infested by singers (for it is the vocalist that I rail against chiefly) who have no more claim to be heard than that they wish to be, and sometimes have good voices. The way to inaugurate a better state of things is the difficulty. I have come to the conclusion that until the agents take the matter in hand, things must continue as they are. But there is only one manager (and he a comparatively new man) who insists on hearing all debutants, and refuses to conduct the concerts of those whom he does not think fit to appear. The others argue that it is not their business to protect the profession, and that they simply manage whatever they are employed to manage. But, really, this is a very short-sighted policy. The profits of concert-management must be very small. I do not see

what can be got out of it at all if the managing is honestly done, and the work must be considerable and worrying. If agents refused to assist incompetent people into the profession, it would considerably facilitate their business and reduce their clients to a comparatively small number, and these would all be doing well. It would increase rather than diminish the quantity of engagements and lessen the agents' expenses. I only wish that some of our leading Dailies would take the matter up, and have it well thrashed out.

Whilst on this subject, I would like to record my disapproval of the general want of all-round development that one finds in the profession, both amongst vocalists and instrumentalists. Even amongst artists who have brought tone and technique to a high state of proficiency, one misses the interpretation that should be the result of full mental appreciation. The fact is, musical artists have, as a rule, no knowledge of the sister arts of poetry, literature, painting and dramatic art, and an artistic nature is undeveloped without an intelligent general understanding of these. Especially does one miss the proper knowledge of dramatic art,—of unaffected elocution. I know that the knowledge of the art of natural expression is poor, even in the dramatic profession. The stage is "stagey" and unnatural, and, as a consequence, the expression of our musicians and singers who are not analytical thinkers (and I include those who are held up as examples of all that is æsthetic) is "stagey" and unnatural. They seem to think that feeling is expressed by more or less noise, grimace, or action, and they do not stop to consider how grief and love and the other emotions affect us in every-day life. My position on this paper is not as a writer of articles, and so I can only throw out suggestions with the hope that my more intelligent readers will think and talk. I am only allowed a certain space to make my grumble.

The previous paragraphs set me thinking of Madame Adey Brunel, the "elocutionist" (degraded word!) who has lately delighted the best of our readers in Cheltenham. I believe that in another part of the paper some of her ideas have been jotted down, but I would also put on record that she is *not* of the class of artists I have referred to. That is obvious to all educated people who heard her. She gives every word its supreme value, and instead of wishing to impress you with conventional ravings and exaggerated gestures, she makes you forget yourself and your surroundings, and see only what is passing in her mind. When she first comes before you, you think "This is nothing unusual!" This you think because she is natural and unaffected, and you have been

taught to expect something startling! However, after she has spoken a few lines, her listeners become so engrossed as to forget everything else until she has finished, and then the feeling is, "What beautiful pictures; this is art!"—art that is "nature better understood." Madame Brunel, I find, has done all she can to perfect herself in her art, and so I quote her to prove my case. She has studied music and singing in Germany, has been constantly associated with painters, has a wide knowledge of literature of all kinds, and is, as I indicated all performers should be, an artist of high general development. I do not know if she gives lessons, but it would be worth much to all the musicians I have met, whatever their position, if they could come under the educating influence of such a mind.

OMAR.

Conductors of Musical Festivals.

In "Music of the Day," by Joseph Bennett, the following appeared in *The Daily Telegraph* on December 11th:—"An important question has arisen with regard to the conducting of musical festivals, and is of such a nature that we may expect it to become more and more pressing. Its origin is due to the position now attained by orchestral works in the programmes of our autumnal gatherings, and the necessity of providing conductors competent to satisfy a public taste which has already become exigent, and is certain to prove more and more exacting as years go on. The situation would be simple enough if there were festivals of orchestral music only. To that we may come, but the time is not yet, and sufficient unto the day is the evil thereof. The actual position, as everyone must know, is complicated by the fact that choral works hold their ancient place in festival schemes—though the security of their tenure may be less—and, hence, not only a first-class orchestral conductor is required, but also a choral conductor of equal eminence. Where both qualifications are found in the same man there is reason for special congratulation, but the conjunction is exceedingly rare even now, and likely to become rarer in the future.

If I be asked on what I base the probability just stated, the answer is not difficult. Orchestral conductors qualified to pass the present standard of excellence in their vocation are necessarily few, because orchestras sufficiently stable for full opportunity of improvement are the reverse of abundant. Leaving out of consideration the question how far a good conductor is a creature of natural aptitude rather than of training—born, not made—and considering opportunities only, it must be evident that the present organisation of music in this

country is unfavourable to the production of good orchestral conductors. But a certain number will force their way to the front, thanks to circumstances and enthusiasm—men like Mr. Henry J. Wood, who is the most conspicuous example of what good fortune, perseverance, and ability can effect. These are precisely the men whom the fascination of the modern orchestra, and the exacting nature of modern orchestral works, are likely so to absorb that their progress in any other musical capacity is practically barred. I am half disposed to think that the measure of a conductor's enthusiasm for orchestral music is inversely that of his indifference to music which is choral. Most assuredly it sometimes happens—there have been conspicuous instances of late—that orchestral conductors of supreme eminence fail dismally when they have to conduct a chorus. And they fail because their heart is not in the work.

It should be pointed out here that the usual festival procedure, in its preparatory stage, while serviceable enough, perhaps, at one time, is now a conspicuous illustration of 'How not to do it.' The training of the chorus is placed in the hands of a presumed expert, who reads, in his own way, the works to be performed, and, when the choir is thoroughly imbued with his ideas, transfers the singers to the conductor, who may have other ideas, or possibly none at all. The inevitable result is more or less confusion. It may even be that the conductor, anxious, by predilection, for an orchestral success, has not found time to master the details of the choral compositions, and trust to luck, or the steadiness of the chorus, to pull through. Sometimes he leans thus upon a broken reed, and falls. I contend that the method now pursued is absurd on the face of it, and puts everybody concerned in a false position. It is unfair to the conductor to give him a chorus of whose methods he is ignorant, or with which, at best, he is imperfectly acquainted. It is unfair to the chorus-master, whose efficiency is judged as it appears in a performance conducted by another man much less intimate with the choral music than himself. And it is, above all, unfair to the chorus, who find themselves at a critical moment handed over to a guide whose ways are not those in which they have been accustomed to walk. What is the remedy? There should be at every festival, where the conductor is not also the chorus-master, two wielders of the bâton, one for the orchestral works, another for the choral compositions, and the last-named should, of course, be the trainer of the choir. This may not be a perfect solution, because a chorus-master is not necessarily familiar with an orchestra, but it is much the less serious of two evils. At any rate, the matter presses for consideration, which the foregoing remarks may tend to promote."

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Obituary.

SIR ARTHUR SULLIVAN.

We regret to announce the death of Sir Arthur Sullivan, which took place at his residence, London, on Thursday, November 22nd, the most popular English composer of our time, and a worthy member of a long line of British musicians, beginning with Purcell and Arne, and including Sterndale Bennett. Sir Arthur had been in indifferent health for many years, and from time to time had been seriously ill; but the immediate cause of death was heart failure, brought on, it is understood, by an internal disease, aggravated by a chill which he caught some time ago. Sir Arthur never lost his spirits; and his whimsical suggestion that at the revival of "Patience" on the 7th Nov., he, Mr. Carte, and Mr. Gilbert should take the "call" before the curtain in bath chairs, showed how little he considered his illness to be of a serious nature.

For about a fortnight Sir Arthur had been confined to his bed at his London residence, Queen's Mansions, Victoria Street, Westminster, but his condition gave no cause for immediate anxiety to those around him. Sir Arthur expired in the arms of his nurse at nine o'clock. Mr. Herbert Sullivan, a nephew of the distinguished composer, was in the house at the time.

INTERMENT AT ST. PAUL'S.

The funeral of Sir Arthur Sullivan duly took place on the most imposing scale on November 27th, a special service being held over the remains in the Chapel Royal, St. James; while afterwards the regular funeral service took place at St. Paul's Cathedral, where the body now lies interred. The grave is situated in the Crypt, side by side with that of Dr. William Boyce, editor of the famous volumes of "Cathedral Music," and himself for many years organist of St. Paul's. Maurice Greene, also in the last century an organist of St. Paul's, lies hard by; while only a few feet away is Painters' Corner, where are the tombs of a long line of eminent artists, among them Turner, Millais, Landseer, Leighton, Sir Joshua Reynolds, and Opie.

The choir sang the Psalm, Dean Gregory read the Lesson, Dr. Sheppard, sub-dean of the Chapels Royal, whose fine, rich voice was heard in every part of the Cathedral, recited the Sentences; "Man that is born of Woman"; while Archdeacon Sinclair committed the body to the grave, the words "Dust to dust, ashes to ashes," being accompanied by the cruel sound of the earth thrown by the undertakers' assistants, and amid the deep silence heard plainly through the vast space of the dome.

Then the Benediction was pronounced by the Dean, and immediately afterwards, Mr. F. Cellier, himself one of the oldest of Sullivan's musical friends, mounted a low stool, and with his finger conducted a very beautiful performance by the choir of the Savoy Theatre of Sir Arthur Sullivan's own funeral hymn, "Brother, thou art gone before us," from his cantata, "The Martyr of Antioch." This is the composition which Sullivan himself once said he would like to be sung over his grave, and it was fitting that it should thus be rendered by the ladies and gentlemen of the chorus of the theatre with which his name is so closely associated. None of the principal artists took part in this performance, which was a tribute to Sullivan's memory on the part of the chorus singers alone. The voices of some of the ladies were rather tremulous with emotion, but the lovely "burden" of the hymn, "Where the wicked cease from troubling, and the weary are at rest," seemed to impart a touch of cheerfulness which, after the expressions of hope in the funeral service, were extremely appropriate. This, in fact, was the portion of the service which will linger longest in the memory of those who heard it. Then, amid the solemn tones of the Dead March in "Saul," played on the organ, the mourners filed out of the Cathedral, many of them, however, going to the graveside before they left. Thus ended a memorable function, and an

extremely solemn and impressive one. Few musicians of our time have been so greatly lamented. But Sir Arthur Sullivan was laid to his rest, as perhaps he would have wished to be, surrounded by most of his old colleagues, and by troops of admirers and friends.

PERSONAL REMINISCENCES.

(By one who knew him.)

Sir Arthur Sullivan had the Irish gift of wit, and when Mrs. Weldon, in one of her books, said that the Duke of Edinburgh had been "caught by his chaff," she was not so far off the mark. Nor did he a bit mind turning the chaff against himself. When, five years ago, his "Light of the World" was revived at the Cardiff Musical Festival, a deputation which waited upon him at his hotel, to assure him that the Welsh Choir were delighted with the work, were astonished at the reply: "Oh! you like dull music." And the composer laughingly added that he had not seen or heard it for twenty years, but on trying to read it coming down in the train he had fallen asleep over it. He, after the rehearsal, however, confessed that, as performed by the Welsh Choir, the Oratorio, though old-fashioned, revealed fresh beauties.

One of Sir Arthur's stories was about Lord Tennyson, who came to dine at Victoria Street. Kate, the maid, was duly warned, and she said nothing till the great man had left, when she burst in with: "Well, Mr. Arthur, he *do* wear clothes." Sullivan remarked: "All poets do. You forget he is Poet Laureate." "Lor," replied the housemaid, "what a queer uniform!"

Sullivan had a good story about Sir F. Gore-Ouseley, Oxford Professor, who could talk of nothing but music. "Sim" Egerton (Lord Wilton) invited him to dine at the Life Guards' mess, and Ouseley sought to entertain them with the humorous points in the degree "exercise" of an unsuccessful candidate. The officers, of course, did not understand a word. Ouseley continued: "And you'll scarcely believe me, Colonel, when I tell you that the whole movement was in the hypomyxolydian mode." "God bless my soul!" replied the Colonel; "you don't say so!" "It is a fact," gravely said Ouseley.—*Daily News*.

HENRY RUSSELL.

We regret to record the death, on December 7th, of Mr. Henry Russell, vocalist and composer, at the age of 88. In the September *Minim* we gave a portrait and an interesting "chat" with the veteran musician. The deceased musician was born at Sheerness, 24th December, 1812, and began his musical education very early, and at six years old was on the stage at Drury Lane. When

he was 13 years of age he went to Italy, where he studied under various masters, amongst them being Rossini. In 1833, Mr. Russell then being 21 years of age, went to Canada, and also toured through the United States, and there composed "Wind of the Winter Night" (words by Charles Mackay), which was his first song. From 1841 to 1865 (when he retired from public life) his work was mainly confined to England, a good deal of time being occupied with provincial tours, and also with conducting a vocal entertainment of his own at the Hanover Square Rooms. The following are amongst the many popular songs he wrote:—"The Old Arm Chair," "The Ivy Green," "Cheer, Boys, Cheer," "A Life on the Ocean Wave," "To the West," "Woodman, spare that tree," and "The Signal Gun." His last composition was "Our Empress Queen," written for the 1887 Jubilee. By the authority of the Admiralty, "A Life on the Ocean Wave" was adopted by the Royal Marines in 1889 as their regimental march. The words of many of his songs were written by such well-known authors as Eliza Cook, Charles Dickens, Thackeray, Longfellow, Tennyson, and the afore-mentioned Dr. Mackay, many of the lyrics being penned especially for Mr. Russell. Three of his sons have achieved distinction, viz., W. Clark Russell, the novelist, Henry Russell, teacher of singing, etc., and "Landon Ronald."

Horace Walpole, once dining with the Duchess of Queensbury on her birthday (when she had just completed her eightieth year), soon after the cloth was removed he most politely drank her health in a bumper, and added, "may you live, my Lady Duchess, until you begin to grow positively ugly!" "I thank you exceedingly, Mr. Walpole," replied her Grace; "and may you long continue your great taste for Antiquities!"

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London and Provincial Notes.

Bristol.—Colston Hall Re-opening Festival.

For the two years following the destruction by fire of the old Colston Large Hall in September, 1898, Bristol has been without the means of enjoying concerts on a large scale. But the long wait has been most amply recompensed, both by the appearance of the grand new hall which has just been completed, and by the grand series of concerts which celebrated the re-opening.

The new hall is fitted with two large gallery tiers sweeping round three sides of the building, and somewhat resembles the Queen's Hall, Langham Place, in this respect. There are large recesses at each end of the hall, one providing additional gallery accommodation and the other receiving the bulk of the new Willis organ. The acoustic properties of the building are excellent, but the one great fault is the totally inadequate seating accommodation of the orchestra which will only hold about 550 performers, the result at the Festival being that Mr. Riseley's large choir were packed in every available space like herrings in a barrel, and many were unable to take any part in the Festival.

The re-opening ceremony took place on Tuesday, November 27th, when there was a Reception, vocal and instrumental music (supplied by Mrs. Mary Davies, the Orpheus-Madrigal and Gleemen's Societies, and the Scots Guards' Band), and a large Ball.

Wednesday, the 28th, was devoted to rehearsals, and the Festival proper opened on Thursday afternoon with a fine performance of the "Elijah," the choruses being sung with fire and precision. The Organ Concerto which was to have preceded "The Elijah" was abandoned owing to the incomplete state of the organ.

We had hoped for the presence of Sir Arthur Sullivan to conduct his "Golden Legend" Cantata and "In Memoriam" Overture on Thursday evening, but this was not to be. Mr. Riseley led the choir and orchestra through a finished performance of the late composer's well-known Cantata. The second part of the concert was given "In Memory of those who have died for their Queen and Country in South Africa," and opened with Sullivan's solemn "In Memoriam" Overture; the sad dark-toned theme, moving very quietly at first, and recurring with tremendous force at the close of the work, being most impressive. This led up to Professor Stanford's notable setting of Henley's Poem "The Last Post," which was first given at the Hereford Festival in September last. There are some "lessons of the war" which are not to be

learned by the study of strategic situations or tactical mistakes, and it has been given to Mr. Henley and Dr. Stanford to set forth the glory of sacrifice and the triumph which grows out of loss, in a language which blue-books cannot speak—from the first of the funeral bugle-notes with their *doleful* orchestral accompaniment, to the last two quiet peace-chords at the end of the final distant bugle-call—from the first arresting-unforgettable words

"The day's high work is over and done,
And these no more will need the Sun."

to the last thrilling triumphant march of chords to the final climax-word

"Glory and praise to triumphing dead."

It is, surely, a work that will live long and sink deep till it becomes a part of England's self and a bit of the Empire. On Thursday night the choir rose to the occasion, and sang with a freedom and intensity which was perhaps unequalled during the Festival.

Friday afternoon was taken up with a somewhat indifferent performance of "The Redemption," and the evening was devoted to a Wagner Concert. The "Flying Dutchman" was first given with great effect, the singing of the "Spinning Chorus" by the sopranos and contraltos being especially admirable. Madame Emily Squire took the part of Senta very successfully, and Mr. Andrew Black was of course excellent as the "Flying Dutchman." In the miscellaneous selection which followed, the performances of the "Tannhauser" Overture "Ride of the Valkyrs," and "Entrance of the gods into Valhalla," were notably fine, and the evening wound up with the gorgeous March and Chorus "Hail, bright Abode," from Tannhauser.

On Saturday afternoon "The Messiah" was given, the singing of the sopranos being very noteworthy in "For unto us a child is born," but we hardly think Madame Henson (who took the soprano solos) is at her best in sacred oratorio music.

Saturday night's performance was advertised as a "Grand Popular Concert." We are glad to think that in any English city, music of such a high standard could be described as "popular." The concert certainly seemed to justify its title, for the hall was densely packed with a most enthusiastic throng of listeners. The orchestra was augmented by the addition of the Coldstream Guards' Band, and the way in which Mr. Riseley handled the great body of performers, vocal and instrumental, was nothing short of wonderful. The concert opened with the War March and Battle Hymn from Rienzi, and amongst the items of the programme were Schubert's "Song of Miriam," in

which the choir especially distinguished themselves by their freedom and vigour of singing. The Overture to "William Tell," splendidly performed by the orchestra (Mr. Riseley yielding, for once, to an encore), and the "Dies Iræ" from Berlioz "Grands Messe des Morts," in which four brass bands stationed at different points of the hall took the part of the last day trumpets calling the dead to judgment. But the climax of the Festival was reached at the performance of Tschaikowsky's "1812" Symphony, for the first time in England as scored by the composer. It deals with Napoleon's Invasion of Russia, the burning of Moscow, and the French Emperor's disastrous retreat from that city. The restless, fearfully-expectant state of feeling in Moscow, as Napoleon draws nearer and nearer is vividly brought to the mind. Then the strains of the Marseillaise enter, and become more and more prominent, as the Invader appears on the scene. On coming to the fight which eventually occurs, and to the burning of the city, the effect is terrific, and culminates in the final triumph of the Eastern Power, when the trumpeting of the Marseillaise is drowned and swallowed up in the magnificent outburst of the Russian National Hymn, while joy bells peal in celebration of the victory. But it is indescribable.

The Overture to "Rienzi" concluded a memorable series of concerts. The chorus was supplied throughout by the Bristol Choral Society. Of the principals, Madame Emily Squire and Mr. Andrew Black were more especially noteworthy. Of Mr. Riseley's skill as a conductor, it would be well nigh impossible to speak too highly, and it was to his energy and capable management that the success of the Festival was undeniably due.

The following artists took part in the performances:—Madame Medora Henson, Mrs. Mary Davies, Madame Emily Squire, Miss Edith Leslie, Miss Hilda Wilson, Mr. William Green, Mr. Henry Beaumont, Mr. Andrew Black, Mr. F. Harford, Mr. Arthur Wills, and Mr. Watkin Mills.

—:O:—

LONDON.—Miss Ethel Barns and Mr. Charles Phillips gave their first Chamber Concert of a series of four on November 13th. They were assisted by Miss Carla Tinos (soprano) and Miss Mary Olson (pianist). The programme was of a highly interesting character, and contained a Sonata for violin and piano, in E major, by C. Sinding, played by Miss Barns and Miss Olson. Solos by Miss Barns and Mr. Charles Phillips made up a most enjoyable programme. The next recitals will take place on January 30th and February 27th in the Steinway Hall.

STEINWAY HALL.—On December 6th Mrs. Halket Halkett gave a pianoforte recital, assisted by Mr. Reginald Groome and Mr. Stanley Hawley. The programme was of a varied style. Mrs. Halkett played in a very finished manner, "Sonata," in E flat, Op. 27, No. 1 (*Beethoven*); "Fantaisie," in F minor, Op. 29 (*Chopin*); "Carnaval Mignon," Schütt Sonata in G minor, Op. 22 (*Schumann*), and other high class compositions. Mr. Reginald Groome sang several songs.

—:O:—

CHELTEMHAM.—On Monday, November 12th, the first concert of the 31st season was given by the Musical Festival Society, under the direction of Mr. J. A. Matthews. The programme consisted of Beethoven's First Symphony in C Minor, Op. 21, and Coleridge-Taylor's Cantatas, "Hiawatha's Wedding Feast," and "The death of Minnehaha." The full strength of the band and chorus numbered upwards of 200 performers, a large body for the limited space of the Victoria Rooms, the only suitable room at the present time for public performances in Cheltenham.

Before the "Hiawatha" music, the words on which the music is based were recited by Madame Adey Brunel, who has made a reputation in England and at the Antipodes by the effective manner in which she has brought home to English-speaking people the words of their greatest poets. This very acceptable "extra" was much appreciated, as the clearness and dramatic power with which this cultured reciter gave the words, in addition to being an artistic treat, must have been a help and an explanation to those whose recollection of Longfellow's beautiful pen needed some refreshment.

Madame Adey Brunel is a descendant of a Gloucestershire family, and a niece of the late Sir William Jenner, the Queen's physician and trusted friend.

The soloists were Madame Annie Norledge, Mr. C. Marsden Child, of Oxford Cathedral, and Mr. Charles Copland, the first two of whom, with the reciter, visited Cheltenham for the first time. Miss Fanny Stephens joined in the quartet associated with the scene beginning "First he danced a solemn measure." The chorus, "Then said they to Chibiabos," with its tender unaccompanied passage, forms a fitting prelude to the tenor solo. "Onaway, Awake, Beloved," which, with its exquisite orchestral accompaniment, may be regarded as the gem of the cantata, was sung with expression by Mr. C. Marsden Child. The chorus distinguished themselves by a crisp and vigorous rendering of the difficult movements throughout the cantatas, most notable achievements being in the first cantata. Mr. J. A. Matthews conducted as usual, and showed

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AFTER FIFTY YEARS.



ENCORE!

"I thank you for your voices, thank you—
Your most sweet voices."—*Coriolanus*.

[The Conductor of the Cheltenham Musical Festival Society (Mr. J. A. Matthews) celebrated his jubilee as a musician on Monday, when a Complimentary Benefit Concert was given in his behalf on the initiative of Madame Albani.]

SKETCH No. 142.]

[By our Artist.

Reprinted from the "Cheltenham Free Press and Cotswold News," Dec. 22nd, 1900.

a grasp over the intricacies of the score in his conducting; and he was ably assisted by Mr. E. G. Woodward (principal violin), Mr. C. Collier (harpist), Mr. A. G. Bloodworth, (clarabella orchestral organ), and the members of his society generally.

—O:—

ROUPELL PARK LECTURE HALL.—An excellent concert was given at the above hall on Monday evening, October 15th. The programme included an interesting selection of pianoforte solos played with marked success by Madame Upton-Dene. The vocalist, Mr. Otto Dene, had a good reception, and in response to prolonged applause, gave two more songs much to the delight of the audience.

The Cheltenham Musical Festival Society.

On Monday evening, December 17th, a grand Complimentary Concert was given in the Opera House, by the kind permission of the Directors, as a benefit to Mr. J. A. Matthews, the conductor of the Festival Society, in celebration of his jubilee as a musician. To Madame Albani must the greatest share of thanks be offered, for it originated through the graceful generosity of the great Prima Donna. The Opera House was packed in all parts, the whole of the pit being numbered for the higher priced seats in addition to the dress circle, the upper circle, and the orchestral stalls. It was the most brilliant and enthusiastic audience ever seen in the Theatre. The conductor received a very cordial greeting on his appearance to open the concert, and each artiste in turn had a very enthusiastic reception, and they were brought before the audience several times during the evening to receive expressions of satisfaction. The following formed part of the report which appeared in the *Cheltenham Examiner*:—

It is fifty years since Mr. J. A. Matthews, the conductor of the Cheltenham Festival Society, commenced his career as a musician, and Madame Albani, with graceful generosity, initiated in recognition of the fact a grand concert.

The diva, in view of the nature of her appearance on the platform, was accorded a great reception on arriving to commence "Ah, fors 'e lui" (*Traviata*). Her treatment of the familiar passage was, of course, highly artistic, and her recall was undeniable. Upon her return, a pleasant little ceremony increased the enthusiasm. The conductor's daughter presented the singer with a magnificent bouquet, the gift of the members of the Festival Society and the recipient eloquently expressed her appreciation of the compliment with a hearty embrace. The conductor next came forward and expressed the indebtedness of himself and the musical public to Madame Albani for her visit that night and, on behalf of the Society, begged her acceptance of the Society's badge as a memento of the occasion. The token is of silver with gold edge and clasp, upon which is engraved "To Madame Albani, December 17th, 1900," and was specially wrought by Mr. R. F. Beard, the Promenade.

The other lady vocalists were Miss Edith Leslie and Miss Florence Daly. The former used a faculty for well-sustained notes in the trying lament from Gluck's *Orphée* with good effect, and helped Mr. Gwilym Richards to gain a recall for the pleasing duet, "The parting hour," by J. F. Barnett. Miss Daly has a charming method of interpreting Irish love songs, and she was enthusiastically recalled for "The old plaid shawl," but refused the encore. Her other song was Löhr's "When Jack and I were children."

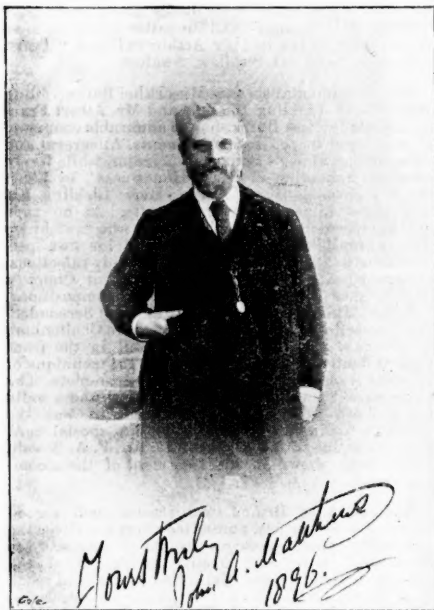
Mr. Gwilym Richards and Mr. Charles Phillips gave a beautiful rendering of the duet "Flow, gentle Deva" (Parry), and individually the former gave Tosti's "My Dreams," and the latter two of the most recent songs of the late Sir Arthur Sullivan, "Tears, idle tears," and "O, Swallow, Swallow."

The instrumentalists were Miss Ethel Barns (violin), Herr Georg Liebling (piano), and Mr. Albert Fransella (flute). Miss Barns showed admirable command of technique in the two movements, Allegretto and Allegro from Grieg's Sonata in G major, while for an excellent rendering of "Airs Hongroises" by Ernst she was recalled three times. Herr Liebling has established himself a firm favourite. At no time did he resemble the great pianist who "wist he hadn't come," for his enjoyment of his own performance was so evident as to be doubly infectious. He opened with a Ballad and Nocturne of Chopin's and finished with two of his own compositions, "Polish Miniature" and an Italian "Serenade." Mr. Fransella made his first appearance in Cheltenham on Monday, and at once proved himself in the front rank of flautists. His mastery over the technique of the usually fearful instrument appeared complete. The descriptive "Swallows' flight" (Köhler) and a waltz by Godard were admirably played, as was the obligato to Madame Albani's song. A special word of praise is due to the accompanist, Mr. F. A. Sewell, for the taste shown in his treatment of the accompaniments.

Madame Adey Brunel, who created such a good impression at her first appearance here to deliver the connecting prose passages in the "Scenes from *Hiawatha*," gave an effective rendering of the pathetic lines of Queen Katherine in the trial scene from *Henry VIII.*, and two humorous selections, "Truth in Parenthesis" (Hood), and "Little Miss Edith" (Hart), after which she was re-called and gave another short recitation, much to the delight of the audience.

The Choral Society were called on four times during the evening, and acquitted themselves well. Mr. C. Lee Williams was present to conduct the rendering of the Choral Song, "Music," which, inspired by the words of Canon Bell, was composed for the Cheltenham Society in 1893. Monday's rendering reached a high degree of excellence. Mr. J. A. Matthews conducted the other three times: The "Inflammatus," *Rossini*, the solos being sung with grand effect by Madame Albaum, with a fine performance of the chorus by the Festival Choir, the National Anthem, choral songs by Sir Herbert Oakeley and the old German Choral "Nun Danket." Sir Herbert, the president of the Society, had notified his intention of conducting his own compositions, but he contracted a cold at Sir Arthur Sullivan's funeral and had to forego paying this compliment to a friend and acquaintance he has known for nearly 50 years. In conducting, Mr. Matthews used the ivory gold-mounted baton presented to him by the Society in 1872. On the platform were old pupils and friends who had come long distances to take part in the evening's proceedings, while the conductor has been the recipient of congratulations upon his jubilee from old pupils and musical friends in all parts.

All the ladies who gave solos were the recipients of bouquets from the members of the Society. The two concert grand pianofortes were sent by Messrs. John Broadwood and Sons, London, and by Bechstein, London. The general arrangements were under the superintendence of Mr. H. G. Workman, the energetic secretary of the Festival Society. Mr. E. A. Dicks, F.R.C.O., assisted at the pianoforte, and Mr. J. C. Long, F.R.C.O., presided at the clarabella organ."



Biographical.

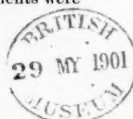
It is interesting at this time of Jubilee to recall some of the features of the life of the veteran conductor. He commenced his career as a chorister in Gloucester Cathedral in 1850, at which time Mr. John Amott was organist and master of the choristers. He was articled to Mr. Amott, and became assistant organist of the Cathedral. On the death of Mr. Amott, in 1865, he was appointed organist *pro tem.* by the Dean and Chapter. This post he filled until Dr. S. S. Wesley commenced his duties as organist. Mr. Matthews continued to assist Dr. Wesley, and studied under that great musician for some time. He also had the good fortune to study singing under Mr. Henry Smart and Mr. F. Lablache, and for some time the organ, with Mr. George Cooper, the deputy organist of St. Paul's Cathedral and organist of St. Sepulchre's Church, E.C. In 1866 he was one of the selected candidates, with Mr. F. Bridge (now Sir Frederick, organist of Westminster Abbey), and Dr. F. C. Gladstone, for the vacant post of organist at Llandaff Cathedral. The judge was Sir Frederick Gore Ouseley, and Dr. Gladstone was the successful candidate. At that time several appointments were

offered to Mr. Matthews—in fact, he was selected as the organist of Cirencester Parish Church by the late Canon Powell. At the same time he had an invitation to Cheltenham and was appointed by the late Dr. Walker (rector of Cheltenham) organist of the Parish and Temporary Churches. In 1866 he commenced his duties in Cheltenham, and has continued ever since that date as organist of the Temporary (Parish) and of St. Matthew's, the building now standing on the same site. Previous to these appointments Mr. Matthews held posts as organist and choirmaster of Lydney Parish Church, and conductor of the Choral Society of the same place. He was married at Lydney, in 1866, to Miss Woods, a resident of that place. He also was in turn organist of St. John's, St. Mark's, and St. Michael's Churches in Gloucester.

In 1861 the Gloucester Choral Society was established, and Mr. Matthews was appointed choirmaster and sub-conductor. The late Mr. A. W. Wheeler was conductor, and the late Dr. J. Taylor, of New College, Oxford, was organist. Subsequently, Mr. Matthews became conductor of the Society, a position he gave up in favour of organist to the Society. His connection with this society extended over 15 years. In 1876 his friends in Gloucester presented him with a valuable gold watch and chain and an address. The presentation took place at one of the Society's concerts, and was made by the Mayor (Mr. Anthony Jones) on behalf of the subscribers.

In 1870 Mr. Matthews commenced his Choral and Orchestral Society in Cheltenham, which is now better known as the Musical Festival Society. Since that date a series of oratorio and other high class concerts have been given each season. In the year 1887 he established the first Musical Festival in the Winter Gardens. On that occasion he brought upwards of 300 performers together. In 1890 there were upwards of 400, and in 1893 the entire orchestra numbered upwards of 500 performers. The want of suitable accommodation has caused these Festivals to slumber, and the Society has been contented with the performances in the old Assembly Rooms and other buildings. The entire management and conducting of these undertakings were under Mr. Matthews' sole direction and responsibility. On the occasion of the second Festival (1890) a handsome testimonial, in the form of a silver tea and coffee service, was presented by the Mayor (Col. Thoyts) on behalf the subscribers at one of the Festival concerts.

Another expression of esteem from the members took place a year ago by a presentation, by the Mayor (Ald. G. Norman), of a silver flower bowl and stand, and a handsome album with all the subscribers names. This was to mark the close of the thirtieth season of the Society. As a teacher, Mr. Matthews has had great success in vocal, instrumental and theoretical branches, and his pupils are placed in all parts of the world—many of them occupying important positions as organists, vocalists and teachers. He was the first to introduce the system of local musical examinations in Cheltenham, which dates from 1877. He is a life hon. member of Trinity College, London, hon. Fellow of the Guild of Organists (Incorporated), member of the General and Sectional Councils of the Incorporated Society of Musicians, local representative of the Royal Academy of Music, local examiner for the Royal College of Music, London, &c. Mr. Matthews is a Freeman of the City of Gloucester, P.P.G.O. of the the Gloucestershire Province of Freemasons, and P.P.G.O. of the Royal Arch Chapter of Gloucestershire. His career has been one of great activity during the past 50 years, and he reaches his jubilee without apparent decrease in that activity.—*Cheltenham Examiner.*



CHELTENHAM

Musical Festival Society.

President—

Sir HERBERT OAKELEY, LL.D., D.C.L., Mus.Doc.

THIRTY-FIRST SEASON, 1900-1901.

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